

Biographical dictionary of medallists; coin, gem, and seal-engravers, mint-masters, &c., ancient and modern, with references to their works B.C. 500-A.D. 1900; compiled by L. Forrer ...

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BIOGRAPHICAL DICTIONARY
OF
MEDALLISTS

VOLUME I

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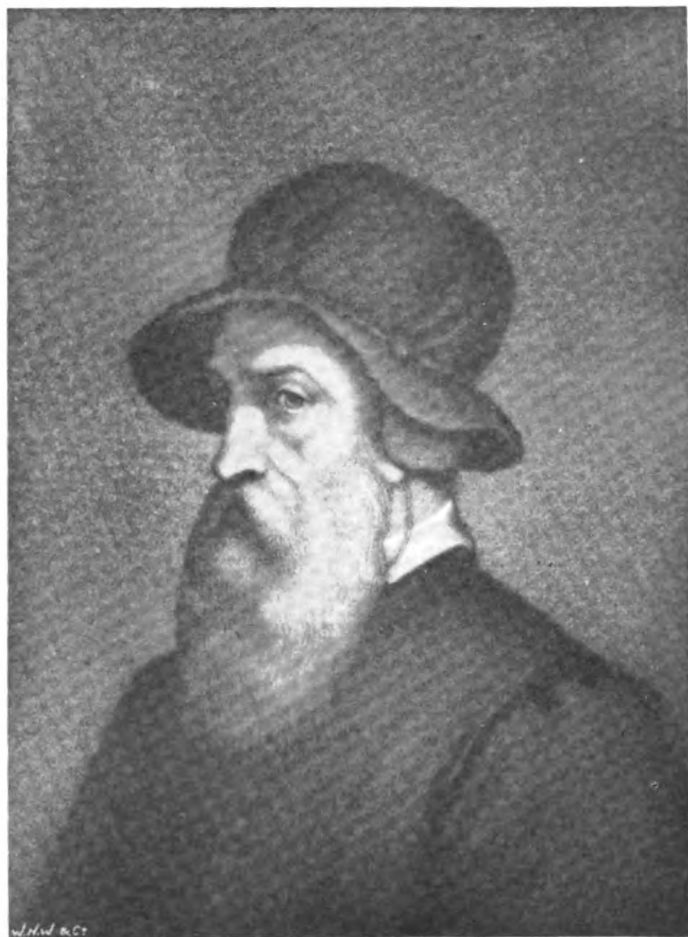
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BENVENUTO CELLINI

BIOGRAPHICAL DICTIONARY
OF
MEDALLISTS

COIN-, GEM-, AND SEAL-ENGRAVERS

MINT-MASTERS, &c.

ANCIENT AND MODERN

WITH REFERENCES TO THEIR WORKS

B.C. 500 — A.D. 1900

COMPILED

BY

L. FORRER

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OF THE BRITISH, SWISS, ITALIAN, BELGIAN, MILANESE AND VIENNESE NUMISMATIC SOCIETIES ;

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VOLUME I

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TO
Sir JOHN EVANS, K. C. B.

*Honorary D. C. L. Oxford, and Trinity University, Toronto ;
LL. D. Dublin and Toronto, and Sc. D. Cambridge ;
F. R. S., V. P. S. A., For. Sec. G. S. ;
Correspondant de l'Institut de France ;
President of the Royal Numismatic Society of London,*

*the present work
is most respectfully dedicated
by kind permission.*

PUBLISHERS' PREFACE

To compile a Dictionary of any branch of science which is to include biography is obviously a serious undertaking. Labours of this class belong more to students of leisure than to those whose time is chiefly devoted to other and equally exacting research. There are some, however, who take up work as others take up pleasure — for its own sake; and the painstaking author of the present Dictionary surely falls within this category. He is one of those labourers in the wide field of Numismatics whose hearts are in their work, and who, as writing *con amore*, would hesitate to print anything which is not the result of careful deliberation and minute research.

The magnitude of the present undertaking must be evident to the Reader — more evident than it originally appeared to the Author, who, indeed, had he known at the outset all that his self-appointed task involved might well have been shaken in his purpose. To prepare biographical notices of every known coin-, medal- and gem-engraver, living or dead, seemed at first blush a task that might be easily compassed; for previous attempts of the kind, in whatever language, have been comprised in but few pages. Even with full allowance for extension down to the present time and for amplification of previously accessible matter, there appeared no danger of the work assuming alarming proportions; the more so as the best general compendium hitherto available, Bolzenthal's *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit* was thought to fairly exhaust the subject up to the year 1840, which is as far as the *Skizzen* carry us.

The idea was a delusion. Once embarked upon his undertaking, the Author realized that his task, if faithfully pursued, could neither be a short nor an easy one. The wealth of material that gradually opened up to him far exceeded his expectations, and for a time the mine seemed inexhaustible. Anxious, however, that the work should be as complete as research could make it, he cheerfully accepted the inevitable, and set about arranging and digesting the formidable accumulation of new matter. Some idea of the quantity of this matter may be gathered from the Author's Preface, where we learn that, whereas Bolzenthal's work contains less than one thousand biographical notices the present Dictionary will contain upwards of ten thousand! An enormous number of volumes have, in fact, been laid under contribution; and if the same skill in the use of his material which is conspicuous in the first volume, and the same thoroughness of research, be maintained throughout the work, we venture to predict that this *Biographical Dictionary of Medallists* will keep the field for many years as the standard authority on a difficult and absorbing subject.

London, 1904.

SPINK & SON LTD.

AUTHOR'S PREFACE

In my introduction to the series of articles published in the Numismatic Circular under the title of Biographical Notices of Medallists, I have drawn attention to the Revival of Medalliac Art, which has been so noticeable of late years. Thanks to the untiring efforts of the great contemporary French and Austrian Masters, Medallists are now everywhere much more in evidence. Instead of being treated with the indifference, and even contempt, which has been meted out to many of them for centuries, they are now again regarded in their true light, as genuine artists, deserving, by their genius and their skill, of the notice and admiration of their fellow-men. It seems therefore that a permanent record of their names and works would be (especially in the present day when knowledge is extending on every side) both useful and necessary.

The first attempt of a similar character was made in 1778 by J. L. Ammon, in his Sammlung berühmter Medailleurs und Münzmeister nebst ihren Zeichen. From his preface we learn that his notes were the result of over ten years' labour and research. To give an instance of the kind of information with which he was able to supply his readers, we may cite his reference to the celebrated English engraver, Thomas Simon, concerning whom any biographical facts must be of interest and value : " Vermuthlich ein Englischer Medailleur, " he says " der noch 1663 lebte. Vid. Madai Thaler Cabinet n. 5249. Er expriemierte sich, wie ich vermuthe, mit Simon. " (Presumably an English medallist, who was still living in 1663. Vid. Madai Thaler Cabinet n° 5249. He signed himself, as I suppose, Simon. ")

That Ammon's compendium left room for improvement was felt by Bolzenthall, who, in 1840, brought out his Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit (1429-1840), which is the last thorough retrospect of the artists' lives, whose names, in connection with medal-engraving, have been handed down to us. Bolzenthall's work so far as it goes is a trustworthy guide, and will always be consulted with advantage.

But Bolzenthall is already sixty years' old and perforce out of date. Our knowledge in that particular field of enquiry has, within the last fifty years, much increased. An accumulation of new material has come to our aid, and numerous monographs of medallists have enriched our sources of information. Certain schools of artists have been dealt with at length, especially those of the Renaissance period, whilst attention is being drawn to modern Masters by most of the contemporary artistic publications. In England, the Magazine of Art, and the Studio, have published several articles on the subject, whilst in France, La Revue de l'Art, Art et Décoration, Arts décoratifs, La Gazette numismatique française, have done much towards the present revival of interest in medallic art.

I have now said enough to serve as an apology for undertaking the present work, which, although aiming at completeness, can be but a contribution to a long enquiry. So far as I can judge, it will form at least five volumes, containing over 10000 biographical sketches of medallists, coin-, gem-, and seal-engravers, mint-masters, &c. (Bolzenthall does not comprise one thousand). Both in my first preface and also in my introduction to the Appendix A-B, I have stated the plan followed in the compilation of the Notices.

I lay no claim to perfection, indeed, I am only too conscious that in writing on so vast a subject, it is impossible to avoid more or less inaccuracy; in some cases moreover, I may have dwelt too long, and praised certain artists too much, whilst, quite unwillingly, hardly doing justice to others. A more complete Corpus may be brought forth at some future date, for which I trust my efforts have laid a proper basis.

And here I must record my indebtedness to Messrs Spink & Son, by whose means I have been enabled to realize a long-felt desire; especially

to Mr. Samuel M. Spink, whose active interest has been most stimulating ; also to my friends, Messrs W. J. Webster and A. E. Knight, who are kindly reading over the proof sheets and affording me constant help during the preparation of my notes. My thanks are likewise due to the numerous artists who have favoured me with sketches of their careers and lists of their works, as well as to all those who, by forwarding valuable information, have been of great assistance to me ; their names will be found under the respective notices to which they have contributed. Foremost amongst these contributors are : Sir John Evans, K. C. B., President of the Royal Numismatic Society, to whom the first volume is by permission dedicated ; M. Roger Marx, Inspecteur général des Musées des Beaux-Arts ; Dr Horatio R. Storer, of Newport, Rhode Island, U. S. A. ; M. Arnold Robert, member for Neuchâtel and late President of the Swiss “ Conseil des États ” at Bern, in La Chaux-de-Fonds ; M. A. de Fayolle, the well-known numismatic writer of Bordeaux ; Paul Charles Stroehlin, President of the Swiss Numismatic Society ; F. O. Pestalozzi, of Zurich ; H. M. Spielmann Esq., Editor of the Magazine of Art ; Max Rosenheim Esq. F. S. A. ; Jules Florange, Paris ; H. Valentine Esq., Librarian to the Numismatic and Archæological Society of New York ; W. J. Davis, Esq. ; Henry Garside, Esq. ; F. P. Weber, Esq. M. D. ; Prof. William Wavre, Keeper of the Numismatic Cabinet at the Museum of Neuchâtel ; Prof. A. Droz-Farny, of Porrentruy ; and others, to whom I tender my heartiest thanks.

If this Dictionary serves to throw light on the lives of some deserving artists hitherto unnoticed, or even to record their names only ; if it stimulates new enquiries by facilitating further research — in a word, if it meets a want in this direction or helps to fill up a gap in the History of Art, the labour expended on it will be more than repaid.

L. FORRER.

INTRODUCTION

The following sketch of the History of the Glyptic Art is no intended to be exhaustive. It is designed only to serve as an introduction to the *Biographical Dictionary of Medallists*, etc. by giving a general survey of the various schools of artists which succeeded each other, from the earliest times to the present century.

All writers are unanimous in ascribing the invention of gem-engraving to the seal-cutters of Nineveh, as early as 2000 B. C. Both Assyrians and Egyptians attained great excellence in the art, as is proved by some of their cylinders and scarabs, on which highly artistic figures, though more or less archaic, are depicted, showing not only a refined taste, but also genial conception and elaborate finish. The same criticism may be applied to the works of the earliest Greek gem- and coin-engravers, whose names, with very few exceptions, have not been preserved to us¹.

The age of Solon inaugurated the golden era of Greek art, which reached the zenith of its development after the conclusion of the Persian wars. *Circ.* B. C. 570, Samos was the seat of a flourishing school of gem-engravers. One of these Samian masters was Mnesarchos, styled δακτυλιόγλυφος, the father of the philosopher Pythagoras; another, Theodoros, engraved the famous seal of Polycrates to which is attached the well-known legend. But after

1. Babelon, *La Gravure en pierres fines*, Paris, 1894.

the repulse of Xerxes, the art underwent a sudden transformation reflecting in every way the rapid progress of sculpture. A pure æstheticism (καλὸκἀγαθία), nature idealised, a close relation of the beautiful to the actual life, and the revelation of the intellectual side of man, are shown forth and proclaimed by the productions of the fifth and fourth centuries. The gem-and coin-engravers of that period rivalled, in their particular branch, their great contemporaries, Polycleitus, Phidias, and Myron. Some of these signed both gems and coins, e. g., Phrygillos, a Sicilian artist at the end of the fifth century, Olympios, whose name is found on beautiful coins of Arcadia, struck after B. C. 370, and Dexamenos, who, besides gems, is supposed to have cut dies for some remarkable Eleian currency. Known as gem-engravers only are : Athenades of Panticapæum (V. Century), Pergamos, the author of two intagli in the Cabinet des Médailles, Paris, and the Florence Museum, and Onatas, whose style bears close resemblance to that of Olympios. On coins we meet with signatures of other artists : Aristoxenos, and Aristippos, of Metapontum, Exakestidas, a local engraver of Camarina; Euainetos, and Kimon, who have perpetuated their genius on the wonderful Syracusan “ medallions”, “ superior still to the finest works that the Renaissance itself has produced in monetary art ”¹; Eukleidas, Eumenes, Parmenidas, Sosion, all of whom worked at Syracuse; Herakleidas, Prokles, and Choirion, of Catana; Theodotos, of Clazomenae; Hippokrates, of Rhegium; Kleudoros, and Philistion, of Velia; Historos, Molossos, and Nikandros, of Thurium; Neuanthos, of Cydonia; Pythodoros, of Aptera; etc.²; but the names of many of the best die-cutters of antiquity, whose works fascinate us by their transcendent beauty of style and execution, are for ever lost to us. Under these skilled artists, coin-engraving reached such perfection, that, to use the words of an eminent critic, “ If nothing survived of all the sculpture of the ancients, Greek coinage alone would demonstrate that the race to which it owed its existence was more conversant with

1. *Gazette des Beaux-Arts*. 1863, p. 338. A. J. Evans, *Syracusan “ Medallions ” and their engravers*, p. 4.

2. Dr B. V. Head, *Historia Numorum*, Oxford, 1887.

the qualities of beauty and had a finer spiritual constitution than any other race of which we have any kind of record¹”.

The Hellenistic period marks a certain decay of artistic vitality and a decline of ideal creative powers. To the age of Scopas, Praxiteles, Lysippos and Apelles belong the gem-engravers, Pyrgoteles, the celebrated portraitist of Alexander the Great, Phidias, Lycomedes, Philon, Onesas, Athenion, who worked for Eumenes II. of Pergamum (B. C. 197-159), Seleucos, Protarchos, Anaxilas, Scopas, Boethos, and Nikandros, in whose productions we notice a lack of the elegance and refinement characteristic of the anterior period².

Under early Roman times, we do not meet with any names of gem-engravers. These, as in Greece, were looked upon as a superior class of artisans only. Many of them were merely slaves, not entitled to sign their productions and consequently not accounted worthy to be held up to the world as objects of special respect. We may conjecture, from the similarity of style on the gems and coins, that the same craftsmen were entrusted with both kinds of work; indeed, this is confirmed by several instances, in which these artists are called “sigillarii” (seal-cutters) and “flatuarii” (coiners), thus: C. Junio Thalationi; C. Maecenatis liberto flatuario sigillario³; T. Flavio T. F. Largonio fabro, flatuario sigillario; C. Sellius Onesimus flatuarius de via sacra.

The Augustan age has produced gem- and coin-engravers of great excellence, and even under the Antonines, the portraits on the coins, especially on those of Aelius, Pertinax, Didius Julianus, Septimius Severus, Caracalla and Geta, are by no means inferior to the best specimens of engraving of the early Caesars. Many of the engravers at the Roman mint were Greeks, either slaves, or freedmen of emperors or great nobles; at any rate it is evident that, after the conquest of Greece, about 196 B. C., Greek influence is strongly marked on the Roman coinage⁴. From the gems of the first

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1. W. J. Stillman, *The Coinage of the Greeks*, Century Magazine, Vol. XXXIII.
 2. E. Babelon, *op. cit.*
 3. Rev. A. W. Hands, *Chats on Roman Coins*, Numismatic Circular, Vol. VI, col. 2900.
 4. Rev. A. W. Hands, *l. c.*, col. 2902.

two centuries after Christ, we learn the names of some of the more important artists : Dioscorides, praised by Pliny and Suetonius, a contemporary of Augustus, whose works bear comparison with those of Pyrgoteles ; Gnaïos, who flourished under Pompey ; Aspasios, the author of the fine intaglio in the Imperial Museum at Vienna, which reproduces Phidias' bust of Athena Parthenos ; Solon, Glycon, Apollonios, whose two sons, Herophylos and Hyllus, also practised the art ; Aulus, Epitynchanus, the author of the beautiful cameo-portrait of Germanicus ; Felix, Philemonos, Agathopus, Myconos, Sostratos, Teucros, Diodotos, and Evodus, who engraved the celebrated portrait of Julia Titi, preserved at the Bibliothèque nationale, Paris¹. From the identity of treatment of the head of that Empress on this gem and on her beautiful coins, we may venture to attribute the latter as well to Evodus.

Under the name of *Dexamenos* will be found a short description of the process of gem-engraving, as practised in Egypt and Babylonia, and by the Etruscans, Greeks and Romans, a process which is still followed except that tools and machinery have been greatly improved upon in modern times. Early die-cutters also used the wheel, consisting of a minute metal disc with a sharp edge and worked by means of a drill². In the fifth or fourth century, the graving tool was introduced, by means of which the circular sinkings produced by the former instrument were smoothed away³. The dies were made in hardened bronze, or soft iron and steel ; the graver was not of very hard metal, because the diamond dust was required to bite into the tool to make it more efficient. It would seem, from a careful examination of the coins, that the obverse type or portrait was often engraved by a different artist from the one who executed the reverse ; in some instances, the contrast in workmanship is very marked.

Subsequent to the reign of Caracalla, or Alexander Severus, the glyptic art did not produce any work that might be called a master-piece, although, with the advent of Constantine the Great, a short-lived revival set in ; but after the fifth century, this art

1. C. W. King, *Antique Gems*, London, 1860.

2. A. S. Murray, *Catalogue of Engraved Gems*, London, 1888, p. 11.

3. G. F. Hill, *Handbook of Greek and Roman Coins*, London, 1899, p. 149.

fell in Europe into a state of absolute mediocrity and complete neglect, only to reflower again after the fall of Constantinople and influx of Byzantine artists into Italy ¹.

Some merit is attached to the coins and gems of the Byzantine period, which mostly depict scriptural or iconographic subjects. Better still are many of the Parthian and Sassanian intagli, some of which present a curious blending of Oriental character with traditions of Hellenic art. Of the Mediaeval times, we possess few remains that appeal to the artistic sense, and very few names of engravers are preserved to us. With the tenth century, metal seals came largely into use; and we find seal-engravers discharging also the functions of die-cutters (*sculptors of the dies, gravers of the puncheons, tailleurs de la monnaie, tailleurs des fers, &c.*). Amongst the peculiar species of money issued during the Middle Ages are the bracteates, which were current in some parts of Germany, Switzerland, Lombardy, and the N. Netherlands, and consisted of very thin broad discs of gold, silver, or copper, uniface, and nearly always anepigraphic ². The prototypes of the Carolingian and later deniers, and of the Anglo-Saxon pennies were undoubtedly the Roman denarii, which, it is possible, were still in circulation, as Roman third brass are accepted, even in our days, as small change, in some countries. Indeed, the coin introduced by Pepin the Short (*circa* A.D. 755) was called *novus denarius*. Some of the earlier French, German, Italian and English productions of the denier type "are carefully and tastefully engraved"; to cite but one example, the interesting series of pennies struck by King Offa ³ of Mercia (A.D. 757-796) may be mentioned, of which it has been observed, "that they have always been celebrated for their artistic excellence," and "that they are artistically superior to any series of coins struck in England before the reign of Henry VII., their beauty being chiefly shown in the busts upon the obverses" ⁴. The Crusades were not without leaving

1. Babelon, *op. cit.*

2. Hazlitt, *Coinage of the European Continent*, pp. 186, 298.

3. On his return from Rome, Offa is thought to have brought back Italian artists, whose influence is very marked on his coins.

4. C. F. Keary, *Catalogue of Anglo-Saxon coins in the British Museum*, Vol. I, Intr., p. LXXVI.

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a trace on the coinage; the French *gros tournois* introduced, under Louis IX., are distinct imitations of the Mohammedan *dirhems*, whilst Christian princes issued in the East *dinars* and *dirhems*, bearing Latin and Arabic legends. Roger II. of Sicily, in whose possessions Arabic gold coins of the Fatimi type had for a long time been current, was the first to issue gold *ducats* for Apulia, *circ.* A.D. 1150. Under the Hohenstauffen dynasty, Frederick II. (1184-1250) struck gold coins for his Mohammedan subjects, and issued for Brindisi and Messina the remarkable *Augustales* and *Half Augustales*, imitated from the Roman aureus and quinarius, or Byzantine solidus and half solidus. We know at least one of the engravers' names who were entrusted with the cutting of the dies of these beautiful coins: Balduinus, of Amalfi. But to the coining of the *fiorini d'oro* at Florence, about 1252, is due the general revival of a gold coinage in Europe; the Florentine piece was copied in France, Germany, and England, by Pope John XXII. (at Avignon), the Kings of Hungary and Bohemia, the King of Aragon, and many smaller rulers. About 1280, Venice began the issue of her famous *zecchini* which continued without interruption for five centuries. A little later, a new silver coin was introduced, first in Northern Europe, the large denarius, *grossus denarius* (gros, grosso, groat, grosch) coined originally at Prague.

The fourteenth century marks an evident progress in the glyptic art; the money of that period "reflects", says Mr. C. F. Keary¹, "the artistic, specially architectural tendencies of the time". The gold currencies of France, Germany, and England of that century, which has been called the white dawn of the Renaissance, betray a distinct revival of the art of die-engraving. But it is only when we come to the second quarter of the fifteenth century that we notice a decided change, introduced by one of the greatest artists of his time, Vittorio Pisano of Verona, better known as Pisanello, the Father of Italian medallic art, who died *circ.* 1450, and distinguished himself as a painter and sculptor, as well as a medallist. An eager student of classical relics and antiquities, he was the first "to break

1. C. F. Keary, *Coins and Medals*, pp. 89, 90.

the hieratic mould which imprisoned mediaeval medallic art in its conventional, stereotyped forms”¹. His medallions are master-pieces of portraiture and workmanship. They are all cast from moulds by the old *cire perdue* process. A model from life was made in wax, and from this model, the mould was prepared into which the metal was poured. Pisanello’s medals, of which thirty types are still extant, bear the artist’s signature, and some the date of their execution. “They are distinguished”, says Mr. Warwick Wroth, “(as indeed are all the works of the great medallists of Italy) by their splendid portraiture, which not only reproduced faithfully the features of man or woman, but which also reveals character, and which delights especially to show character only in its nobler traits”².

Matteo de’ Pasti, also of Verona, was one of the most distinguished pupils of Pisanello. To the same school belonged Sperandio of Mantua, the medallist of the Este and Bentivoglio families, Giovanni Boldu, a Venetian, Guazzalotti, also known as Andrea Pratense, Bertoldo, Adriano, and Niccolo Fiorentino, a pupil of the celebrated Brunelleschi, and others.

All these artists of the Quattrocento excelled in modelling portraits, which combine nobility of manner with technical mastery. They are the great exponents of Renaissance medallic art in its earlier form. “Wer einmal Auge und Sinn an ihren lebensvollen Bildnissen gebildet hat,” observes Dr Friedländer, “wird nicht leicht aufhören, immer wieder zu ihnen zurückzukehren, und wird bald neben dem Interesse an den dargestellten Personen dieser merkwürdigen Epoche auch die kunstgeschichtlichen Fragen beachten”³. The medallions of the early fifteenth century masters are closely related in their art to the contemporary sculpture and even painting, and distinguished by rare taste; even the details bear the stamp and character of fine art, “they illustrate”, as Morelli remarks, “the period when it was the principal aim of art to seize and represent the outward appear-

1. Lenormant, *Monnaies et Médailles*, Paris, n. d., p. 242.

2. W. Wroth, *Coins and Medals*, p. 239.

3. Friedländer, *Die Italienischen Schaumünzen des fünfzehnten Jahrhunderts*, Berlin, 1882.

ances of persons and things determined by inward and moral conditions”.

Towards the end of the fifteenth century, a change took place in medallic style. Caradosso, a celebrated Milanese artist, and Francesco Francia, of Bologna, largely contributed to this reform, and to them we owe the first specimens of medals struck from engraved dies. Under these, in the opinion of Mr. Keary, “the medallic art reached its full development and rose, perhaps, to its highest point.” Their works display a remarkable minuteness and delicacy in the execution of details, taking the place of the fine bold workmanship of the earlier medals; a marked decrease in the size of the pieces is also evident, and the art, once so closely related to sculpture, becomes intimately connected with that of the jeweller and gem-engraver. Quite a large proportion of the sixteenth century medallists also practised gem-engraving; thus, Valerio Belli, called Vicentino, who besides cutting one hundred and fifty coin-and medal-dies executed a casket of crystal representing various events in the Life of Our Lord; Cesati, surnamed “Il Grechetto”, spoken of by Vasari as the first medallist of his age, and of whose work Michelangelo expressed the opinion that “Art could not advance further”; and, even better known than the two preceding artists, is Benvenuto Cellini, the typical Renaissance craftsman, famous for the versatility of his talent and genius as well as for his extraordinary and adventurous life.

The names of Giovanni Antonio de’ Rossi, the two Pogginis, Annibale Fontana, Leone Leoni, on whom Charles V. conferred a knighthood, and Giacomo da Trezzo, who was employed by Queen Mary I. of England, are familiar to students of medals and gems alike. Vittore Gambello, called Camelio, and Giovanni Cavino of Padua, became famous for their fine imitations of antique coins. Pomedello of Verona attained high excellence, although his works are not very well known, and Andrea Spinelli of Venice imitated in his style the productions of the fifteenth century. Gian Federigo Bonzagna, surnamed Parmigiano, is remembered as the author of the medal commemorating the massacre of St’ Bartholomew; Pietro Paolo Galeotto, who worked for the Papal Court at Rome also deserves mention, and yet more, Pastorino,

of Sienna, who “confined himself almost exclusively to portraiture and very nearly perfected this branch of art”.

Of the long list of gem-engravers who distinguished themselves during the Italian Renaissance, Benedetto Peruzzi is the earliest on record. He was a Florentine, and lived *circ.* 1379. “Florence”, says Mr. Gardner, “was the centre of the Humanism of the Renaissance, the revival of Grecian culture, the blending of Christianity and Paganism, the aping of antiquity in theory and in practice”. The passion for collecting antiques and gems in particular, at the beginning of the fifteenth century, whilst increasing the demand for them, led engravers to imitate them, and thus the glyptic art received indirectly its first impulse. Foremost amongst the great patrons, who gave their attention to the works of the gem-engravers, we find Cardinal Barbo, who became Pope Paul II. (1464-1471), Cardinal Scarampi, Cardinal Francesco Gonzaga († 1483), and above all, the far renowned Lorenzo de’ Medici (1448-1492), whom M. Müntz calls “The Arbiter of Taste”. Lorenzo surrounded himself with the *élite* of contemporaneous artists, and “few men have been more keenly alive to beauty in all its manifestations, physical and spiritual alike”. Patronized by this magnificent prince were Brunelleschi and Donatello, the two great Florentine leaders of art, the latter of whom is said to have practised gem-engraving. Domenico Compagni was employed at Milan by Duke Ludovico Sforza. Giovanni Bernardi, of Castalbolognese, whose name appears also as a medallist, served in turn Alfonso, Duke of Ferrara, Cardinals Ippolito de’ Medici and Giovanni Salviati, Pope Clement VII., and Cardinal Alessandro Farnese. In the first rank amongst Renaissance stone-cutters we meet with the names of Niccolo Avanzi, under whom Matteo del Nassaro was trained. Caraglio, best known by his works for Sigismund I. of Poland, Marmita the Elder, of Parma, and his son, Ludovico, Dordoni, Pier Maria da Pescia, who also engraved coin-dies for Pope Leo X. (1513-1522) and was a contemporary of Raphael and

1. C. F. Keary, *Guide &c.*, p. xvi.

2. Edmund G. Gardner, *Florence*, 1900, p. 102, 91.

Michelangelo; Clemente Birago, a *protégé* of Philip II. of Spain; Gasparo and Girolamo Misseroni, and others.

In France, gem-engraving found in Francis I. a keen admirer and warm supporter. He obtained the services of some of the best Italian artists, including Cellini, who sojourned in France from 1540 to 1554, and Matteo del Nassaro, employed at his court as early as 1515. The most conspicuous glyptists of the subsequent reigns, until Henry IV., were : Olivier Codoré, Julien de Fontenay, and Guillaume Dupré.

France owes, to an Italian also, her first portrait-medal : that of Louis XI., executed by Francesco Laurana, at Aix. It may, however, be of some interest to note that in 1451, already, a medal commemorating the expulsion of the English, after the fall of Bordeaux, was issued by some patriotic financier, whom Lenormant supposed to have been no other than Jacques Cœur¹. The first French cast medal bearing an effigy is that representing Charles VIII. and Anne of Brittany, made at Lyons in 1494 by the goldsmith Louis le Père, instructed by his son-in-law, Niccolo Spinelli of Florence. In 1500, Nicolas le Clerc and Jean de Saint-Priest modelled a medal of Louis XII. and Anne of Brittany. Jean Marende of Bourg-en-Bresse executed another of Philibert le Beau and Margaret of Austria, in 1502. The medal commemorating Louis XII.'s entry into Tours, 1501, which was the work of Michel Colomb and Jean Chapillon is equally interesting, and offers, in common with the preceding medallic productions, distinct characteristics from the contemporaneous Italian style of art. Of Francis I., there is a well-known portrait-piece by Benvenuto Cellini, and a pattern testoon by Matteo del Nassaro. Under the following reigns, another Italian artist, Giacomo Primavera, signed a large number of French medals, amongst which we find portraits of Catherine de' Medici, the Duke of Alençon, Charles of Lorraine, Christophe de Thou, Ronsard, and even the English Queen Elizabeth, and Mary, Queen of Scots. To Germain Pilon is generally attributed a series of large Portrait-medallions of Henri II., Catherine de' Medici, Charles IX., and Henri III. But the artist who attained the highest

1. Lenormant, *op. cit.*, p. 275.

fame was Guillaume Dupré, of whom it has been said that “ he never had his equal ” ¹; he certainly merits the first rank amongst French medallists ² for his wonderful medallic portrait gallery of the reign of Henri IV.

In Germany, Peter Vischer introduced at the beginning of the sixteenth century the Italian practice of casting medals, although we have to look for the origin of Medallic Art in that country to the much earlier craft of wood-carving ³. It is quite easy to follow the gradual evolution from the portrait in wood or lithographic stone to the impression engraved on metal. In consequence, German Renaissance Medallic Art bears a distinctly national character. Some of the early Nuremberg and Augsburg productions are marvels of delicacy and minuteness and more resemble exquisite cameos. One personality towers above all others during that fruitful period; namely, Albrecht Dürer, the Father of German Art, who, whether he did medal work or not, exercised a vast influence on that particular branch of the Fine Arts. “ As painter, as author, as engraver or simple citizen ”, remarks a recent writer ⁴, the more we know of him the more we are morally and intellectually satisfied ⁴. ”

.....
Here, when Art was still Religion, with a simple, reverent heart,
Lived and laboured Albrecht Dürer, the evangelist of Art;
Hence in silence and in sorrow, toiling still with busy hand,
Like an emigrant he wandered, seeking for the Better Land.
Emigravit is the inscription on the tomb-stone where he lies;
Dead he is not — but departed, — for the artist never dies.

(*Longfellow.*)

In the galaxy of German medallists of this glorious epoch shine the name of Hans Krug, Hans Schwartz, Peter Flötner, now considered as the author of numerous medals and lead models, Hans

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1. Natalis Rondot, N. C., p. 4180.
 2. F. Mazerolle, *Dupré*, Grande Encyclopédie.
 3. Erman, *Deutsche Medailleure*, Berlin, 1884.
 4. Headlam, *Nuremberg*, p. 177. 72.

Dachauer, Friedrich Hagenauer, Lorenz Rosenbaum, Jakob Stampfer of Zürich, Hans Reinhard the Elder, Hieronymus Magdeburger, Hans Reimer and Jakob Binck. As Florence had a Lorenzo de' Medici, so did the mediaeval German towns have a Maximilian, who always showed himself a protector of artists, and "we are ready to admit that his patronage and his keen interest in art and literature have been partly responsible for the good work of this period". Most of the early German medals were cast from models in stone or wood, and then chased by the artists, who brought to this work all the qualities of refinement and "vigorous realism"¹ that are now so much admired.

To the second half of the sixteenth century, or the beginning of the seventeenth, belonged Valentin Maler, Hans Reinhard the Younger, the brothers Jamnitzer, Tobias Wolff, Nicolaus Schwabe, Jakob Gladehals, Heinrich Knopf, Christian Maler, Sebastian Dadler, Caspar Enderlein, Gottfried Leygebe, and a number of anonymous artists, whose productions exhibit in general little individuality and merely follow traditional methods in manner and execution. German Medalllic Art may be said to have perished during the commotions of the Thirty Years' War².

The Dutch medals of the sixteenth century, with few exceptions, are of little artistic interest, though of great value as historical mementoes. One of the earliest Flemish masters was Quentin Matsys, whom the writings of M. Camille Picqué and Dr Simonis have lately brought into prominence. He was succeeded by Stephen van Holland, who resided for a short time in England and produced very commendable portrait-medals, Conrad Bloc, Hendrik de Keyser, J. Zagar, Jan de Montfort, Waterloos, Pieter van Abeele, Jerian Pool, Müller, Lutma, Jan Smeltzing, Jan Boskam, and Jan Luder, all of whom depicted current events on their medals and multiplied portraits of William the Silent, Prince Maurice, the brothers De Witt, Van Tromp, de Ruyter and many other celebrated personages up to the reign of William III. of England.

Closely allied to the Dutch were the English medallists of the

1. W. Wroth, *Coins and Medals*, p. 247.

2. Stanley Lane-Poole, *Coins and Medals*, p. 248.

sixteenth, seventeenth, and eighteenth centuries. The medallic series began under Henry VIII. A portrait-medal of this king exists, which was evidently copied from a painting by Holbein; another records this ruler's proclamation of supremacy over the Church, and is dated 1545. The cast and chased portrait-pieces of Sir Thomas More, Thomas Cromwell, the Earl of Essex, and Anne Boleyn were probably all the work of foreign artists. Trezzo executed at Madrid some portrait-medals of Mary, and also of Philip, which are signed. Of Elizabeth most of the medals exhibit Dutch workmanship and illustrate events of her reign; the name of Stephen van Holland occurs as that of the engraver of a series of medallic portraits, dated 1562¹. Another artist, Simon de Passe, who flourished under James I., is known by a number of very fine jetons and portrait-plaques (stamped in imitation of engraving) which were largely imitated in the Low-countries. But the latter part of the reign of Charles I. and the time of the Commonwealth mark the best period of English Medallic Art. It was the age of Nicholas Briot, the reformer of the coinage, Thomas Rawlins, Abraham and Thomas Simon, whose productions "are fitted to take the first rank in the national series"², Blondeau, and Ramage, known by their beautiful pattern coins. Of all these great artists, Thomas Simon was the greatest. His famous "petition crown" alone would have been sufficient to secure his name from oblivion, but this fine specimen of the engraver's art is only one of a long list of master-pieces. His portrait-medals are remarkable for the originality and power of the modelling, for their striking individuality and for their delicacy of execution. After the Restoration, Pieter van Abeelee, Müller, and the Roettiers worked for Charles II.; James II. employed George Bower and John Roettier; and conspicuous under the reigns of William and Mary, William III., and Anne, were several Dutch medallists, Jan and Martin Smeltzing, Jan Luder, Jan Boskam, George Hautsch, and John Croker. With the accession of the House of Hanover, German artists found their way into this coun-

1. H. A. Grueber, *Guide to the Exhibition of English Medals in the British Museum*, London, 1891.

2. H. A. Grueber, *op. cit.*, p. ix.

try : Hannibal, Tanner, the Swiss J. A. Dassier, J. G. Holtzhey, Natter, and C. H. Küchler, whose medals form an uninteresting record of plodding industry confined within narrow limits. To the latter part of the eighteenth century belong Richard Yeo, Thomas Pingo, and J. G. Hancock. Some of the best coins and medals of that period were struck at the Soho Mint, Birmingham, where Matthew Boulton, aided by talented collaborators like J. P. Droz and his colleagues, greatly improved the coining-process by introducing new machinery and inventing the press, which is still in use at the various Mints in England and abroad. In 1815, an Italian engraver, Pistrucci, was engaged at the Royal Mint; appointed Chief-engraver two years after, he was promoted in 1828 to the post of Chief-medallist to the King. His coin-dies are the finest of modern times, and he excelled also as a gem-engraver, in which art his contemporaries, Marchant, and Burch, deserve especial mention. Pistrucci's successor at the Mint was William Wyon, who came from Birmingham and is justly regarded as the best English medallist of the nineteenth century. Other members of the Wyon family were employed on the coinage until recent years; the late engraver at the Mint was Mr. G. W. de Saulles, a pupil of Joseph Moore, a clever artist, and to use Mr. Spielmann's own words, "the most expert man in England in the use of the graver." The names of Stothard, Barber, and Adams should not be omitted here. Mr. Pinches has done very good work, and an excellent medallist, Mr. Frank Bowcher, a pupil of Roty, is, after Prof. Legros, the chief exponent in this country of the new French style. Deserving of notice are the latest productions of Messrs. Spink and Son, which compare favourably with the best foreign works. This firm's medal factory is furnished with the newest patterns of presses and machinery (including the reducing-machine, of which very few are in use in this country besides that at the Royal Mint), and with the collaboration of talented artists, like Mr. Bowcher, it should become a powerful factor in the direction of a revival of medallic art in England.

Not without reason has it been remarked that since the Renaissance the art of gem-engraving has suffered comparative neglect and ceased to be encouraged, if we except the period of classic revival under the first French empire and our own times which may be

justly proud of such names as René Lalique, and his contemporaries. In France, after the reign of Henry IV., we do not meet with any artist of note until we come to Jacques Guay, who worked for Louis XV. and trained a fair pupil, M^{me} de Pompadour, whose signature appears on some engraved stones.

The court of Rudolf II. of Austria, at the beginning of the seventeenth century, became a centre of the artistic world; this worthy successor of Maximilian extended his protection to the Italian Misse-roni, and his children, Alessandro Masnago, son of the Milanese Antonio Masnago, all very noted artists; and at about the same epoch flourished Lucas Kilian, surnamed “ the German Pyrgoteles ”, Schwarzen, Höfler, Daniel Engelhard, Lehmann, and Schweizer, the author of a fine cameo-portrait of Ferdinand II., 1643. In Italy, Calabresi attained celebrity under Pope Gregory XIII. by a master-piece which procured for him the cancelling of a sentence of imprisonment for life which he had incurred for murder. The Sirletti family at Ferrara and Rome executed numerous portraits and a series of reproductions of antique statues in precious stones. Andrea Borgogne and Stefano Mocchi of Florence, Domenico Landi of Lucca, Giovanni Costanzi and his son, Carlo Costanzi, were perhaps the best Italian glyptists of the seventeenth century, whilst to the eighteenth belonged L. M. Weber, Santini, Cavini, Girolamo Rossi, Pichler of Naples, whose descendants, John Pichler and Louis Pichler, especially the latter, gained such reputation, that their works were passed as antiques, Francesco Borghigiani, and the Germans Ph. Christ. de Becker, Dorsch of Nuremberg, Tuscher, Abraham of Berlin, Louis Siriès, patronized by Maria Theresia, and Natter, the last of whom worked in turn in Holland, Switzerland, Italy, England, Denmark, Sweden, and Russia, where he died in 1763, leaving a large number of gems which betray the hand of a practised engraver and most skilful artist. Gottfried Kraft of Danzig, known at Rome as “ il Tedesco ”, was his principal pupil. In England, Thomas Simon, whose two finest works are portraits of Cromwell and Lord Clarendon, was followed by Reisen, an engraver of Danish origin, Claus, Smart, Wray of Salisbury, Seaton, a Scotchman, Marchant, the brothers, Charles, and William Brown, Harris, Burch, and in the early part of the nineteenth century, Pistrucci the most successful,

“ as far as pecuniary remuneration is concerned ”, of English gem-engravers. Under the First Empire, Mayer Simon, a pupil of Jacques Guay, and great-grandson of Thomas Simon, enjoyed the patronage of Napoleon; his brother, Jean Henri Simon, and nephew, J. M. A. Henri Simon, worked for Louis XVIII., Charles X., and Louis-Philippe. Jeuffroy, the medallist, and a little later, Girometti, and the two Cerbaras at Rome rose above their contemporaries, if we regard the quality rather than the amount of their productions. In modern times, Adolphe David, the author of the beautiful cameo representing the apotheosis of Napoleon I., Galbrunner, B. Hildebrand, G. Thonnelier and H. François, have given a fresh impulse to the art, whilst a very pronounced progress was noticeable in the fine exhibits of the well-known firms of Froment-Meurice, and Falize, and above all in that of M. René Lalique, at the 1900 Paris Universal Exposition.

If we now again turn to medal-engraving, we find that in Italy, from the seventeenth century to the present day, the art has remained stationary. The Papal series ranks probably highest in merit. The best known medallists who have worked at the Roman Mint are : Gaspare Mola, employed also by the Medici family, Kornmann, Vitali, the Hameranis (Alberto, Beatrice, Ermenegildo, Gioacchino, Giovanni, and Ottone), connected with the coinage of the Popes for upwards of a hundred years, Lucenti, the Travanis, Guglielmada, Laurenzano, S' Urbain, Borner, a native of Lucerne, Ortolani, Pozzo, Selvi, Weber, Marcantonio di Gennaro, Schwendimann, Corazzini, Cropanese, Mercandetti, Lavy, Manfredini (the last three also worked for Napoleon I.), Putinati, Girometti, Giuseppe, and Niccolo Cerbara, Fabris, Donadio, Bianchi, and lastly Speranza, who is the present chief-engraver at the Royal Mint of Rome. With few exceptions, where some artists surpassed themselves, the medals and coins of these engravers though careful in execution, are commonplace in design, and not worthy of the glorious traditions of Italian Renaissance. Within the last few years, some artists have produced medals in the modern French style, which are of great credit to them; the Johnson die-sinking establishment at Milan deserves mention for its efforts to raise the art in Italy.

The state of lamentable mediocrity which we have observed in Italian die-sinkers of the last two centuries is characteristic also of German and Austrian medallists of the same epoch. The Thirty Years' War seems to have killed the art once so flourishing under the fine old Nuremberg and Augsburg masters. Only now and again do some rays of genius penetrate the prevailing darkness, and as time went on, the state of things grew worse. The same conventional types satisfied generation after generation; even the fine designs of the Renaissance in the hands of servile imitators became lifeless copies, stiff in outline, and devoid of the very essence of art. Sebastian Dadler, Valentin, and Christian Maler, were held in high esteem by their contemporaries, but we now look at their medals with a different eye; Raymund Faltz worked also in Sweden and in France; Höhn was employed at the Polish court and P. H. Müller was a very fertile die-sinker. After these came, in the eighteenth century, P. C. Becker of Coblenz, a gem and medal-engraver, ennobled by the Emperor Charles VI., Bengt-Richter, Daniel Warou, Christian Wermuth, one of the most reputed artists of his time, G. W. Vestner, J. C. Koch, Peter Paul Werner, medallist to King William I., of Prussia, Ad. Rud. Werner, Schäffer, Natter, already mentioned as a good gem-engraver, Dubut of Dresden, Oluf Wif, a Norwegian, Ehrenreich Hannibal, die-cutter at the Clausthal Mint, Matthias Donner, J. W. Höckner, Marl, Häsling, Lambelet, Konrad Böhrer, the Holtzheys, who resided at Amsterdam and executed medallic work for England, Widemann, medallist to Maria Theresia, Krafft, Wirt, Vinatzer, Baldenbach, Stieler, Krüger, Höckner, Georgi, Abramson, D. F. Loos, Anton König, J. J. G. Stierle, Schega, Oechslein, Göttinger, Bückle, and in the present century, H. F. Brandt, employed at the Berlin Mint from 1817 to 1845 and a pupil of J. P. Droz, J. L. Jachtmann, Gottlieb Götze, Held, Pfeuffer, J. Karl Fischer, Voigt, who engraved the beautiful series of Bavarian medallic thalers of Ludwig I., Dallinger, Burgschmied, Ant. Fr. König, Joh. Veit. Döll, Lang, Harnisch, Pichler, John Daniel Boehm, the father of Sir J. Edgar Boehm, designer of Queen Victoria's 1887 Jubilee coins, Peter Bruckmann, F. Helfricht, and Angelica Facius. The firms of Lauer at Nuremberg, Drentwett at Augsburg, Nolte at Berlin, Wilhelm Mayer & Fritz Wilhelm at Stuttgart, Pittner, and Christelbauer at Vienna, have

flooded Europe during the last fifty years with more or less inferior productions, that can only be compared with those of our own Birmingham school of die-sinkers. Amidst this deplorable state of artistic poverty, it is a relief to turn to the works of some great artists, who have given Austria the second rank after France for excellence in medal-engraving. At their head is the celebrated Viennese master, Anton Scharff, whose career offers an extraordinary variety of effort and accomplishment until he reached the acme of skill and perfection of style. Some prefer his style to that of the French medallists, others criticise him for a certain hardness of outline and overdoing of detail, but whatever our opinion may be, we must recognise in Anton Scharff a genuine artist, if only for the thoroughness of his emancipation from formulas and routine and his return to the direct study of Nature. Imbued with the same spirit are his pupils, Marschall, and Breithut, whilst Pawlik, and Josef Tautenhayn jun. belong to the rival school, whose leaders Prof. J. Tautenhayn, Stephan Schwartz, and before them Carl Radnitzki, have so worthily represented in recent times medallic art in Austria. Some rising German artists, Hugo Kautmann, Bosselt, Kowarzik, Börsch, and others, may be said to follow a middle course between the French and Austrian methods and styles.

Russia's medallic history began with Peter the Great, under whom worked Gouin and Haupt. Timothy Ivanow has left a large series of commemorative medals illustrating the principal episodes of that eventful reign. German artists, the two Wächters, Judin, J. B. Gass, J. G. Jäger, and Karl Leberecht were employed in turn at the St Petersburg Mint during the second half of the eighteenth century; and the early part of the nineteenth found an Empress, Maria Feodorowna, and a nobleman, Count Feodor Tolstoï, in the first rank of gem-and medal-engravers.

In Denmark, Sweden, and Norway, Karlsteen, Meybusch, Schneider, Meier, the Swiss Hedlinger, Dan. J. Adzer, Gianelli, K. G., and Daniel Fehrmann, Ljungberger, Enhörning, Christensen, Krohn, Petersen, and Leah Ahlborn were the best medallists of the last two centuries. The brothers Wiener of Brussels, and their predecessor Theod. Victor van Berckel are the most conspicuous names amongst Belgian artists of the last hundred years.

Switzerland can boast of a long series of celebrated medallists, beginning with Jakob Stampfer of Zurich in the sixteenth century, and including the names of Fechter of Basle, Peter Paul Borner of Lucerne, the Papal engraver, Jean and Jacques Antoine Dassier, Johann Karl Hedlinger, Justinus de Beyer, the Gessners, the two Mörkofers, Schwendimann, Salmson, Stedelin, Huber, Jonas Thiébaud, J. P. Droz, H. F. Brandt, Antoine, and Hugues Bovy, the last of whom represents with F. Homberg, F. Landry and Hans Frei, modern medallic art in that country. Prof. Landry of Neuchâtel, and the rising young artist Hans Frei of Basle take the lead; their beautiful plaquettes and medals display originality and independence, a fresh imagination allied with fine technical skill. They have benefited by the teachings and example of their great French and Austrian contemporaries and are striving to produce in Switzerland a reaction in sympathy with the modern school.

Guillaume Dupré's immediate successors in France followed in his footsteps. The first on record, Nicolas Briot, worked at the Paris Mint, before coming over to England, and cut dies for the early coinage of Louis XIII., which are of exceptional beauty. He was an excellent engraver, but his chief title to fame is perhaps his invention of the coining-press, which was an improvement on the mill introduced from Germany by Aubin Olivier, under the reign of Henry II., *circa* 1550. Claude Warin, an engraver at the Mint of Lyons († 1654) produced large cast portrait-medallions, which are still greatly admired, and Jean Warin, the Engraver-general of coins, a native of Sedan, was distinguished by Richelieu's favour, and is styled by Lenormant, "the greatest medallist and coin-engraver of the seventeenth century after Dupré"; he modelled a number of portrait-medallions in his master's style, and cut very fine dies for the later currency of Louis XIII. and earlier issues of Louis XIV. Under the "Grand Monarque's" eventful reign, the large series of medals, known under the name of "Histoire métallique du règne de Louis XIV" was undertaken by Mauger; the medallists Bernard, Chéron, Delahaye, Dollin, Molart, Roussel, Joseph Roettier and many others contributed to it. Apart from their historical interest, these medals are of little merit. Several members of the Roettier family, Jean Duvivier, and his son, Benjamin, illustrated the latter part of Louis XIV.'s reign,

and those of Louis XV., and XVI. After 1791, Augustin Dupré became the chief medallist and coin-engraver of the Revolution, but was replaced at the Paris Mint by Pierre Joseph Tiolier in 1803. To the Napoleonic era, we owe another extensive series of medals, which have been termed “historic vouchers of one of the most remarkable periods of the world’s history”¹. This medallic gallery was executed under the direction of Denon, whom Napoleon had appointed Director of the Medal Mint; the artists Andrieu, Brenet, Depaulis, J. P. Droz, Galle, Gatteaux, Gayrard, Jaley, Jeufroy, Jouannin, and Tiolier signed the best productions of the First Empire, and some of their names appear also as contributors to “Mudie’s Series of National Medals” which records English successes during the French wars. The medal-engravers Desboeufs, Domard, J. J. Barre, Bovy, and most of their pupils continued in the traditions of their predecessors of the early part of the century, selecting in preference classical subjects, and regarding the medal only in its utilitarian character, totally forgetful of the fact that routine is not Art and that genius always frees itself from conventional rules and the stiffness of cold formality.

David d’Angers seems to have been one of the first to again apply sculpture to medallic art; he was the forerunner of the modern school and reviver of the lost art of the Italian Renaissance. In his portrait-medallions we admire his great powers of observation and the intellectual and moral individuality of his subjects. With this artist began the modern movement, which M. Roger Marx², the champion of contemporary French medallists, has summed up in so masterly a manner, that the quotation must be given *in extenso*.

“The initiative of David d’Angers deserves to be recognised with special emphasis. Oudiné’s distinction lay in hastening, as much by his teaching as by his own example, the enfranchisement of an art which, since the days of the First Empire, had been confined to the reproduction of other people’s fancies. Then came Ponscarne, a teacher of eminence from whose studios emerged many a pupil of note, and who understood the art of adapting to

1. Edwards, *The Napoleon Medals*, London, 1828.

2. *Studio*, Vol. XV, n^o 67, p. 19 sqq.

medal-work the principles of low-relief, by subjecting it to the unifying bonds of the *enveloppe*; whilst later, Chapu and Degeorge showed how to impart feeling and grace to the medallist's work. These salutary and decisive influences, far from weakening the prestige of the leaders of modern glyptics, tend rather to explain the cause of their renown. The powers of men like Roty or Chaplain are the more conspicuous as they mark a definite development, the logical result of half a century of labour and research. There is an abundance of contrast between the works of the two men; and the diversity of talent shown by these leaders, whilst adding considerable lustre to the present movement, is also an incentive to fresh rivalry between them. Chaplain is remarkable for his force. His works are distinguished by the boldness of their plan, their sober style of draughtmanship, and the pronounced fondness of their author for powerful figuration. As a rigorously truthful portraitist he excels in characterization and is specially skilful in rendering the male physiognomy. His series of portraits of the members of the Academy of Fine Arts deserves henceforward to be regarded as classic. M. Roty's art reveals other phases of French thought. More sensitive and more imaginative than M. Chaplain, and more solicitous of grace and distinction, at once ingenuous and subtle, he recalls Proud'hon, inasmuch as, like him, he has the gift of realising, arousing, and making evident at the first glance the meaning of the most abstract generalities. In his allegories, as in his symbols of faith and love and maternity, poetry and truth are delightfully mingled. His whole work proclaims and sings the beauty of womanhood, now revealed quite unclothed, now the contour of the form left to be divined beneath the airy flutter of well-nigh transparent draperies. These garments, flowing in harmonious folds, have been compared to those seen in Grecian statuary, and in the *coroplastes* of Tanagra. It would be more correct to say that M. Roty has rejuvenated the art of antique drapery, and has derived therefrom many exquisite effects. His, too, is the credit of having restored to honour the *plaquette*, which would seem to have lost its use since the Renaissance.

“ In chronological order between M. Chaplain and M. Roty comes the late M. Daniel-Dupuis, somewhat less original than the others, but most happily gifted, and endowed with abundant

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“go”, combined with an easy grace. Whilst students at the Ecole des Beaux-Arts, these three artists (who have been called upon by the third Republic to furnish the models for the new coinage), secured the Prix de Rome in 1863, 1872, and 1875 respectively; and they have been succeeded at the Villa Médicis by quite a constellation of artists : Bottée (1868), Patey (1881), and Vernon (1887), who, rich in the experience of their predecessors have themselves also helped to revive the classic tradition. Several artists there are who, although unsuccessful in the competition for the Prix de Rome — Yencesse, Alexandre Charpentier, and Nocq, for example — have nevertheless remained true to the glyptic art; others, too, there are who, by dint of novel experiments, have helped to promote its full expansion. The names of Levillain and Heller stand out prominently. These artists have, in their altogether different ways, produced works of equal individuality, the one in modernising the antique, the other in bringing back with him, after his stay in America, the cult of militant originality.

“No one denies the influence of the contingent of medallists formed at the Ecole des Beaux-Arts, but other talents have flourished outside the studio on the Quai Malaquais. Lechevrel, Mouchon and Vernier constituted themselves medallists, with no official patent, and their efforts are far from being insignificant. One can never afford to be indifferent in the case of an artist who, so to speak, has formed himself. One is astonished and delighted to see how absolutely free from imitation is the style of Deloye, playful and witty; like that of the *peintres galants* of the eighteenth century; how fresh in manner are Peter, the portraitist and depicter of animals, and Alexandre Charpentier. In the work of the latter, convinced and ardent “naturalist” that he is, one finds no groups of figures, no allegories, but “notes” of attitudes, and gestures and movements, studies of the human body nude, and in action, which serve to incarnate the sentiment of the work and evoke its significance in the completest fashion.

“Although Alexandre Charpentier has thrice been “isolated”, having in 1878, 1881 and 1884 undergone the tests demanded for the obtainment of the Prix de Glyptique, he has shown himself to be at least equally gifted as a modeller of figures and high-relief work. We need not be astonished at this double talent, which, after

all, is not uncommon. Barye and Chapu, who owe their fame to their statuary, commenced as medal-engravers and obtained the former a “ Mention ” and the latter a second Grand Prix in the “ Concours de Rome ”, an interval of thirty-two years elapsing between the two events. Much more frequent still is the case of sculptors who have devoted themselves to glyptics, just as certain painters cultivate etching or lithography or engraving, their creations differing from those of the true “ professionals ” in that they preserve a certain freedom in form and in appearance. Thus it is that Maximilien Bourgeois, Frémiet, Jean Dampet, Joseph Gardet, and Pierre Roche have obeyed their instincts, and given unmistakable proof of their originality by the charm and freshness of their work.

“ The reflex action of this glyptic work on art industries is very curious to note. Ornament workers in all ages have willingly undertaken to act as medallists, in the course of their mission as embellishers of materials, and as part of their task as jewellers; and to-day such men as Brateau, Lalique, C. Marioton, Legastelois, and Joindy worthily carry on the tradition left behind by Morel-Ladreuil, Vechte, and Jean Garnier. On the other hand, many medallists are doing most brilliant ornamental work. To Roty we are indebted for bracelets, comb-tops, mirror-backs, and cups; to Levillain for dishes, vases, and basins; to Heller for covers and table-plate, sometimes fantastic, but always interesting; Vernier produced brooches, and Mouchon goblets, Bottée contributed an admirable carved cigar-holder, while Nocq and Charpentier are responsible for numerous objects of all sorts, each marked with the stamp of profound originality. The future should take heed of the value of these works, and be grateful to the medallists for having by their co-operation hastened on the revival of gold and silver-smith’s work, of upholstery, of binding, and indeed of each one of what may be called the domestic arts.

“ Finally, even the painters themselves, like every one else, have been anxious to further the expansion of glyptic art — that art which goes midway towards painting — by creating effigies well calculated to attract, when signed by such names as Legros, Michel Cazin, Prouvé, Raffaelli and Guérard or by that of the creator and leading exponent of the modern illustrated poster, Jules Chéret. ”

I have noticed elsewhere that an important factor to the present Renaissance of the medallic art was the introduction into general use of the *Reducing Machine* invented by Contamin, and improved upon by Hill, Ledru, Tasset, and Janvier. In the article already quoted from, M. Roger Marx tells us : “ Save in very rare instances, our medallists make a large model of every work, and this model is then reduced to the size required by the *tour à réduire* or reducing apparatus. The improvements constantly being made in this machine have induced artists to cease engraving their coins, and thus save themselves much slow and difficult labour. The advantages secured by this method are numerous, notably mechanical precision of constant regularity, together with sense of security in knowing the work of reduction is carried out under the supervision of M. Paulin Tasset and M Janvier, who are not only artist-engineers but trained medallists as well... To judge by results, this acceleration in the technique would seem to have had no inconsiderable effect in promoting the work of medal-engraving. Fortune has willed it that France should possess a craftsman whose share in the production of the medal is equal in importance to that of the medallist himself; for the cast medal owes no less to M. Liard than does the stamped medal to M. Paulin Tasset. One must also remember the assistance given to medallists by M. Rivaud, a galvanoplastic worker of rare merit, and by M. Doppler, a plater and gilder, ever keenly on the look-out for curious *patines*. One is able to realise, in view of this combination of valuable assistance, how great are the facilities offered to the French medallist in the exercise of his art. ”

We have now come to the end of our rapid survey of the various phases of grandeur and decadence that the glyptic art has undergone through the course of centuries. Fashions change, times alter. The glorious past, when beauty in its highest expression found in the Greeks its most perfect and immortal exponents; the dark epoch of mediaeval barbarism; the golden age of the Italian Renaissance; the *grand siècle* of Louis XIV ; the Napoleonic era; all have had their day, and passed. But our own generation has also seen a wonderful revival of the art; and posterity may at some distant day look on the productions of our modern artists with an admiration akin to that produced in our own spirits by the conte-

plation of the chefs d'œuvre of the old Syracusan masters of over 2000 years ago.

ETNA matures e'en now the golden purple wine,
Of which, in days long gone, Theocritus drank deep ;
Yet vainly would the poet now his vigil keep
For those of whom his verses sang the grace divine.
Fair Arethusa, by quick turns an honored bride
Or slave despised and spurned, losing her clear-cut face,
Finds mingled in her veins, of Greek blood scarce a trace,
But Saracenic fire, with lordly Angevin pride.
Time ruins all. O'er shattered tower and shrine we muse.
Bright Akragas lies shadow-like, while Syracuse
Sleeps neath the azure shroud of her indulgent sky.
Alone the metal, which love's skill could glorify,
Has kept, in full perfection on a coin displayed,
The deathless beauty of a pure Sicilian maid ¹.

L. FORRER.

1. From *Les Trophées*, by J. M. de Heredia, translated by F. S. B.

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BIOGRAPHICAL NOTICES
OF
MEDALLISTS

*Coin, Gem, and Seal Engravers, Ancient and Modern,
with References to their Works.*

B.C. 500 — A.D. 1900

VOLUME I

A

A. *Vide* ΑΓ, ΑΓΟΛ, Apollonios. Greek Engraver of Coins at Metapontum and Tarentum.

A. *Vide* ΑΡΙ, ΑΡΙΣΤΟΞΕΝΟΣ. Greek Engraver of Coins at Heraclea, Metapontum and Tarentum.

A. (*Greek*). This initial letter occurs on a fine Dekadrachm of Agrigentum and is thought by Dr Rud. Weil to represent an Artist's signature.

Α. Dekadrachm (*Circ.* B.C. 415-406). Obv. Two eagles turned to l., standing on a hare; one lifts his head as if screaming, while the other, with wings raised, is about to attack the hare with its beak; symbol, in field, locust.

Β. ΑΚΡΑΓΑΣ. Male charioteer driving quadriga; above, an eagle flying with a serpent in its claws; symbol, crab.

Weight : 670 grs.

Munich Collection (Weil, p. 13). Salinas, Pl. VIII, 5.

Collection of Baron Salvatore de Floristella at Acireale.

L. FORRER. — *Biographical Notices of Medallists.* — I.

Dr. Arthur Evans gives to this letter **A** an agonistic meaning (*Vide* Syracusan Medallions, pp. 135, 136, 138).



A Tetradrachm of later date and usual type bears a microscopic **A** under the crab.

BIBLIOGRAPHY. — L. Forrer, *Les Signatures de Graveurs sur les Monnaies grecques*, Revue belge de numismatique, 1903.

A. (*Greek*). Possibly a Coin-engraver's signature on a Drachm of Catana, in the collection of Mr. Arthur Löbbecke of Brunswick.

Æ. Drachm (Before *Circ.* B.C. 415). Obv. Head of Silenus almost full face, bald and bearded.

℞. **KATANAION**. Young male head to l.; on neck **A**; in the field, to l., olive-branch.



Löbbecke, *Zeitschrift für Numismatik*, XV, Pl. III, 2.
Holm, *Geschichte Siciliens*, III, p. 629, n° 189.

A. (*Greek*). Possibly an Engraver's signature on Syracusan coins.

Æ. Tetradrachm (*Circ.* B.C. 466-430). Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Female head to r., wearing earring and necklace; hair bound with sphendone, the long ends of which are wound three times round the head; around, four dolphins; lion's head ornament attached to necklace.

℞. Quadriga to r., driven by male figure, holding goad in r. hand, reins in both; horses walking; above, Nike flying to l., about to crown charioteer; at the foot of charioteer's dress, **A**: border of dots.

Weight : 270.7 grs.

Var. B.M.Cat., *Sicily*, p. 160, n° 109.

Ward, *Greek Coins and their parent cities*, p. 40, n° 267.

Bunbury Sale Catalogue, n° 440.

℞. Tetradrachm. Obv. ΣΥΡΑΚΟΣΙΩΝ. Female head to r., wearing earring, necklace, and ampyx adorned with olive-wreath; the hair enclosed in sakkos, drawn together by a string at the crown of the head, and ornamented with a band of meander and zig-zag patterns; around, four dolphins.

℞. Quadriga to r., driven by aged male figure, bald and bearded, holding goad in r. hand, reins in both; horses walking; above, Nike flying to r. and crowning them: border of dots.

Weight : 266.5 grs.



Var. B.M.Cat., *Sicily*, p. 160, n° 112.

Head, *Coinage of Syracuse*, Pl. III, 3.

Du Chastel, *Syracuse*, Pl. 5, n° 57.

R. *Hobart Smith Sale Catalogue*, 1898, lot 36.

Another specimen has the A on the goddess's neck, above the earring.

B.M.Cat., *Sicily*, p. 161, n° 116.

Α. (Greek). Possibly an Engraver's signature on a Tarentine coin.

℞. Didrachm (Circ. B.C. 380-345). Obv. Taras seated on dolphin to r. and holding wreath in r. hand; beneath, ΤΑΡΑ.



℞. Horseman galloping to l.; on horse's body, Α.

Journal international d'archéologie numismatique, 1898, Pl. 2, n° 12.

A. (*Greek*). Possibly an Engraver's signature on coins of Terina. Dr Head was the first to notice the letter **A** on an obol of Terina, but he does not pronounce himself on its attribution either to a magistrate or to an artist. Mr. G. F. Hill has included this signature in his list of Engravers' inscriptions.

℞. Obol. (*Circ.* B.C. 440-400). Obv. Female head wearing necklace and earrings, wreathed; behind the head, **A**.

℞. **TE**. Winged Victory, seated to r. on cippus, holding caduceus and wreath.



B. M. Cat., *Italy*, p. 392, n° 37.

A. (*Greek*). Possibly an Engraver's signature on coins of Thurium. It is generally accepted that the letters one meets with, disposed on the rump of the bull, on coins of that mint, represent Artists' signatures.

I have noticed the letter **A** on a Didrachm in the collection of M. P. Mathey of Paris.

℞. Didrachm (*Circ.* B.C. 420-390). Obv. Head of Pallas, to r., wearing crested Athenian helmet adorned with Scylla; beneath, **A**.

℞. **ΘΟΥΡΙΩΝ**. Bull butting to r.; double exergual line; in ex., dolphin to r.; on rump of bull, the signature **A**.



A... (*Greek*). Possibly the signature of a Greek Coin-engraver at Velia (fourth century B.C.).

BIBLIOGRAPHY. — L. Forrer, *A new Artist's signature on Velian Coins*, Num. Circular, January 1902.

A. *Vide* **ANGERVELDER, RUDOLF DER**. Mint-master at Vienna, 1413-1419.

A. *Vide* **ANTONIO FIORENTINO**. Papal Mint-master, circa 1490.

A. *Vide* **ARNBURG**, or **ARNNSBURG**, and also **ARNSPERGER**, Mint-master at Hanau, 1603-1606.

A. *Vide* **ARIANI**. Mint-warden, in Sicily, 1684-1735.

A. *Vide* **AHORN**. Mint-master at St Gall, *circa* 1720.

A. *Vide* **ARBIEN**. Medallist at Copenhagen, 1732-1760.

A. *Vide* **ADZER**. Medallist at Copenhagen, 1760-1808.

A. *Vide* **JACOB ABRAM** (also **ABRAHAM**). Medallist, born at Strelitz, 1723, worked at Stettin, Königsberg, and Berlin, † 1800.

A. *Vide* **ABRAMSON**. Medallist at Berlin, 1780-1811.

A. *Vide* **ALEXEJEFF**. Medallist at St Petersburg, early part of the nineteenth century, 1784-1832.

A. *Vide* **ALBERT, WILHELM AUGUSTUS JULIUS**. Mint-master at Clausthal, 1819-1838.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896.

A. A. *Vide* **ANTONIO ABONDIO**. Medallist to the Court of Maximilian II. and Rudolf II. 1567-1591.

A. A. *Vide* **AGOSTINO AGNANI**. Mint-master at Parma, 1624-1633.

A. A. *Vide* **ABRAHAM AARON**. Medallist at Schwerin, 1764, Stockholm, 1774-1776, and again at Schwerin, until 1798.

B. A. *Vide* **ANEMONDO BERTOLINI**. Mint-master at Chambéry, 1508-1514.

B. A. *Vide* **BASTIAN ALTMANN**. Mint-master at Plötzkau (Anhalt-Bernburg) 1679-1680, Hildesheim, 1680-1681, Stettin, 1681-1685, Königsberg (Prussia), 1685-1686, Weimar, 1687-1690, and Ilmenau, 1691-1702.

B. A. or **B. A. P.** *Vide* **WASSILI ALEXEJEFF**. Medallist at St Petersburg, 1850-1865.

C. A. *Vide* **CHRISTOPH ADOLPHZON**. Dutch Medallist, 1666-1676.

F. A. *Vide* **FRIEDRICH ALSING**. Medallist at Altona, 1826-1844.

G. A. *Vide* **GEORG ANDREAE**, otherwise **GABRIEL ANDRESSE**. Mint-master at Weimar, 1620-1624.

H. A. *Vide* **HEINRICH ANGERSTEIN**. Mint-master at Coburg, 1686-1705.

I. A. *Vide* **JOHANN ARENDSBURG, SENIOR**. Mint-master at Halberstadt, 1654-1665, † 1667.

I. A. *Vide* **JOHANN ARENDSBURG, JUNIOR**. Mint-master at Zerbst and Reinstein, 1666-1676.

I. A. *Vide* **JÖRG ARENS**. Mint-master at Herborn, 1684 and 1685.

I. A. *Vide* **JULIUS ANGERSTEIN**. Die-sinker, and Mint-master at Eisenberg, 1692-1706, and Weissenfels until 1710.

I. A. *Vide* **JACOB ABRAHAM** or **ABRAHAM**. Medallist, born at Strelitz, 1723; was residing at Stettin in 1752, Königsberg in 1757, and later, Berlin; † 1800.

I. A. *Vide* **JOSEPH AATZ**. Mint-master at Mayence, 1794-1796.

K. A. *Vide* **KARLSTEEN, ARVED**. Medallist at Stockholm, 1647-1718.

L. A. *Vide* **LEA AHLBORN**, *née* Lundgren, Medallist and Coin-engraver at Stockholm, 1855-1895.

M. A. *Vide* **MAGNUS ARBIEN**. Medallist at Copenhagen, 1732-1760.

MA. *Vide* **MAXEN**. Die-sinker at Altona, 1788-1799.

P. A. *Vide* **PETER ARNNSBERG (ARNNSBERG or ARNSPERGER)**. Mint-master at Hanau, after 1603.

P. A. or **PA. F.** *Vide* **PIETER VAN ABEELE**. Die-sinker at Amsterdam, 1640-1677.

P. A. *Vide* **PHILIPP AARON**. Die-sinker at Schwerin, 1750-1787.

R. A. *Vide* **ARONDEAUX**. Medallist, 1678-1702, worked in the Netherlands and in England.

S. A. *Vide* **SAMUEL AMMON**. Die-sinker at Danzig, 1614-1621.

T. A. or mon. *Vide* **ANDREAS TYMPE**. Mint-master at Lüneburg, 1643-1648, and Rostock, 1659-1660.

T. A. *Vide* **THEODOR ANDERSEN**. Mint-master at Altona, 1849.

W. A. *Vide* **WOLFGANG ALBRECHT**. Mint-master at Saalfeld, 1604-1624.

WA. P. *Vide* **WATERLOOS**. Medallist at Brussels, seventeenth century.

Я. А. Vide JACOB AFANASIEFF. Mint-master at St Petersburg, 1785-1793.

В. А. W. Vide ALEXEJEFF. Born at St Petersburg, in 1823. Son of the Medallist Wladimir Alexejeff († 1832), was elected Medallist to the Court of St Petersburg in 1843.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

А. А. Vide ANTONIO ABONDIO. Medallist of the second half of the sixteenth century, 1567-1591.

А. А. Vide AGOSTINO AGNANI. Mint-master at Parma, 1624-1633.

ААР (?), the signature of a Medallist who worked, *circa* 1560. There is a medal of Pietro Macchiavelli, perhaps the son of the celebrated Macchiavelli, bearing this signature.

The Louvre possesses a medallion in wax exactly similar, which must be attributed to the same artist, although it is not signed.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens*, 1887, III, 103.

AARON, ABRAHAM (Germ.). Medallist, and Gem-engraver at Schwerin, 1764, Stockholm, 1774-1776, and again at Schwerin until 1798. His medals are usually signed **АА**.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Dr J. Meyer, *Allgemeines Künstler-Lexikon*, 1872. — Nagler, *Die Monogrammisten*, 1881.

AARON, PHILIPP (Germ.). Medallist, and Die-sinker at Schwerin, 1750-1787. He was probably the father of the above. His issues were signed P. A.

AATZ, JOSEPH (Germ.). Master or Inspector of the Electoral Mint of Mayence, during the bishopric of Frederick Charles Joseph von Erthal (1774-1802). His initials I. A. appear on various coins, among which the most noteworthy are the following : Ducat of 1795, Convention thalers of 1794 (2 var.), and 1795, and on a medal, engraved by Fred. Stieler on the Defeat of the French under General Jourdan, 1795, by General Count von Clairfait.

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А. В. Vide ARBIEN. Die-sinker at Copenhagen, 1732-1759.

А. В. Vide ANTONIO BONONIENSIS. Die-sinker at Rome, *circa* 1550.

А. В. Vide AGOSTINO BELLAGRANDE. Mint-master at Ferrara, 1622-1624.

Ā. B. *Vide* **TOMMASO** and **AGOSTINO BELLAGRANDE**. Joint Mint-masters at Ferrara.

A. B. *Vide* **ANDREAS BERLIN**. Mint-master at Berlin, 1642-1645, and 1663.

A. B. *Vide* **ALOYSIO BATTAJA**. Mint-inspector at Venice, under Doge Francesco Molino, 1646-1655.

A. B. *Vide* **ADRIAN BECKER**. Warden of the Berlin Mint, 1657-1664.

A. B. *Vide* **ANDREA BAFFO**. Mint-inspector at Venice, 1698.

A. B. *Vide* **ALBERT BÄR**. Mint-master at Eisenach, 1717-1750.

A. B. *Vide* **ALOYSIO BARBARO**. Mint-inspector at Venice, 1751-1752.

A. B. *Vide* **ANDREA BON**. Mint-inspector at Venice, 1762.

A. B. or in mon. *Vide* **ANTOINE BOVY**. Medallist of Geneva, first half of the nineteenth century, 1795-1877.

A. B. and **B.** *Vide* **AUGUSTIN BACUET** and **AUGUSTIN BINET**. Mint-masters at Geneva, 1654-1655.

A. B. Signature of the Engraver **A BEMME** (*vide* **BEMME**).

A. B. C. *Vide* **KOBURGER**. Mint-master at Eisleben, 1667-1680.

AB. DUPRÉ. *Vide* **ABRAHAM DUPRÉ**. French Medallist, first half of the seventeenth century, 1604-1647.

A. B. F. A. *Vide* **BEMME**. Die-sinker at Rotterdam, 1817.

A. B. K. *Vide* **ALBRECHT KRIEGER**. Medallist of the second half of the seventeenth century at Leipzig.

A. BO. Signature on a medal of Pope Paul II. **℞. LAETITIA SCHOLASTICA.**

ABR. *Vide* **ABRAMSON**. German Medallist, 1754-1811.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ABBADIE, ARNAUD D' (French). Seigneur of Narp and Mourenx, Mint-master at Morlaas (Béarn) from 1484 to 1492.

BIBLIOGRAPHY. — Blanchet, *Histoire monétaire du Béarn*, Paris, 1893.

ABBAZI, M^m (Ital.). Contemporary Medallist, whose exhibit at the Paris Salon of 1898 is commended by M. Mazerolle, in *Gazette numismatique française*, 1898.

ABBO (*French*). Merovingian Moneyer, who worked at Chalons circa A.D. 593, and later at Limoges, circa A.D. 604. In the Cuerdale find a curious piece was met with, bearing on obv. the legend ABBO MONET or MANET, and a Merovingian bust, and on R. a cruciform monogram. The Vicomte Ponton d'Amécourt, and after him Mr. Kenyon, in his *Gold Coins of England*, concluded that Abbo worked as moneyer in England and that he was one of the Franks who accompanied St Augustine to England, in 596 or 597. It is however more within reason to accept Mr. Keary's opinion,



Coiner at work. — From the capital of a pillar at St Georges de Bocherville, Normandy.

that the English coins ascribed to this moneyer, and “ which differ considerably from those of Abbo executed in France, are merely imitations of Merovingian trientes made in this country ”.

BIBLIOGRAPHY. — C. F. Keary, *B. M. Catalogue of Anglo-Saxon Coins*, vol. I., XIV. — Ponton d'Amécourt, *Le Monétaire Abbo*, *Annuaire de numismatique*, vol. II, p. 299.

ABBONEL (*Anglo-Saxon*). Moneyer under Guthorm-Aethelstan of East Anglia. His name occurs on the ‘ St. Eadmund ’ memorial coinage Pennies, end of the ninth century, and is spelt variously **ABENEL**, **ABBOE**, **ABBOEIEL**, **ABONEL**, **ABBONOE**, **ABONELLO**. He was apparently a foreigner, and engraved dies himself, as some moneyers seem to have done, which is implied by the addition of ME FECIT to their name.

BIBLIOGRAPHY. — Keary, *British Museum Catalogue of Anglo-Saxon Coins*, I, 1887.

ABEELE, M. VAN (*Dutch*). Van Loon, *Histoire métallique des XVII Provinces des Pays-Bas*, The Hague, 1732-7, and Franks and Grueber, *Medallic Illustrations of the History of Great Britain and Ireland*, London, 1885, assign to this artist a small medal commemorating the Battle of Nieupoort, in 1600, on the obv. of which appear the initials **M. V. A. FE.**, while the rev. bears the signature of Nicholas Schauben. It has been suggested that M. van Abeele was the father of Peter, but as no specimen of the medalet seems to have been met with, it is not impossible that Van Loon may have misread the letters he mentions for **P. V. A. FE.**, although Peter van Abeele only flourished some thirty years after the date of this medal and was not contemporary with Schauben.

ABEELE, PIETER VAN (*Dutch*). Medallist of great merit, who lived principally at Amsterdam, where he also died, *circa* 1677. He is said to have been a pupil of Jerian Pool, whom however he surpassed as a medallist. His works date from 1622 to 1677, and are usually signed **PVA** when not in full. His most famous production is the medal which commemorates the Granting of arms to the city of Amsterdam in 1342 and 1488; like his other medals, and those of his contemporary, the engraver O. Müller, it is of *repousse* work and chased, the two sides being united by a rim. His portraits of Charles Gustavus of Sweden, John Wolf. von Brederode, William II. and III. of Orange, Leopold I. of Austria, 1658, are very fine and characteristic.

Among his most interesting medals, I may mention the following, which all bear reference to English history, and are sought after by collectors in this country: Settlement of the disputes between William of Orange and the States of Holland 1650 (2 var. of **R.**), — Martin Tromp († 1653), — Mary Princess of Orange, and her Son, 1654, — William II. and III. of Orange, 1654, — Charles I. and II., 1660 (2 var.), — Embarkation of Charles II. and his court at Scheveningen on his restoration to England, 1660 (3 var.), — Nomination of William III. of Orange to the Knighthood of the Garter, 1661, — Charles II. and William III., Prince of Orange (3 var.), — Michael de Ruyter, the Burning of Ships in the Medway, 1667 (3 var.), — Ships burnt in the Medway, and Proclamation of Peace, 1667, — Michael de Ruyter, Peace of London, 1674; — Siege of Amsterdam by William II.; — William III. of Orange; — William III. as Stadhouder of Overijsel, 1657; — William III., 1677, &c.

The earliest known medal of this artist refers to the Raising of the Siege of Berg-op-Zoom under Maurice of Orange, 1622. Of 1646 there is one by him of Frederick Henry, Prince of Orange.

Abeele was one of the best engravers of the Dutch school of the seventeenth century. It is supposed that he was also a painter, as

on a medal with portrait of the young William III. of Orange, he adds *pin.* to his signature.

BIBLIOGRAPHY. — Franks and Grueber, *Med. Illustrations of the History of Great Britain*. — Bizot, *Medalische Historie der Republik van Holland*, 1690. — G. Van Loon, *Histoire métallique des Pays-Bas*, 1737. — H. Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit* (1129-1840). — *The Montagu Collection of English Historical Medals* (MSS). — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1897. — A. Pinchart, *Pierre van Abeele*, *Revue belge de Numismatique*, 1853. — *Historiepenningen en Munten op Oranje-Nassau*.

ABEL, RICHARD (*Brit.*). A London Goldsmith, was recommended in the year 27 of Henry III.'s reign (1243) by William Fitz Otho to the Barons of the Exchequer for the office of "maker and cutter of the money-dies". His name appears on some of the pennies struck at London under that reign.

BIBLIOGRAPHY. — Madox, *Hist. Exch.*, II, p. 88. — Ruding, *Annals of the Coinage of Great Britain*, 1840.

ABELACH, ENGELBERG (*Germ.*). Mint-master at Friedberg, 1590-1594.

ABELACH, JOHANN (*Germ.*). Mint-master at Friedberg in the Wetterau, 1569-1576.

ABERCROMBY, R. H. JAMES (*Brit.*). Master of the Mint of London in the 4th year of William IV.'s reign (1834).

ABERLI, FRANZ (*Swiss*). Die-sinker of the eighteenth century, who resided at Winterthur. He was a pupil of Huber of Basle, and is said to have worked with taste.

BIBLIOGRAPHY. — Dr Carl Brun, *Schweizerisches Künstler-Lexikon*, 1903.

ABERLI, JAKOB FRIEDRICH (*Swiss*). Medallist and Gem-engraver, born at Winterthur on the 24. September 1800, where he died on the 19. December 1872. He was a pupil of his father, Johann Aberli, and visited Lyons in 1821 and Paris in 1825. Between 1825 and 1828 he resided at Winterthur, and in 1829, settled at



J. F. Aberli, by Richard.

Zurich where he remained until 1845, when he returned to Winterthur.

Aberli's works all commemorate events that took place in his native town and canton, except a few medals executed by order of the Bernese and other neighbouring governments. The following are worth mentioning : Prize Medal of the City of Zurich for Commercial Enterprises, 1843 (2 var.); — Zurich "Cadetten-Corps" Prize Medal for best Shot, 1852 (2 var.); — Fourth Centenary of the "Böcken" Society of Zurich, 1844 (3 var.); — Prize medal of the Archers' Society of Zurich, 1865 (the last medal this engraver cut); — Jubilee Medal of Prof. Dr H. Escher-Landolt, 1857; — Dr Heinrich Locher (1800-1865) of Zurich; — J. H. Eman-Mousson, Burgomaster of Zurich, 1840-45; — Ludwig Negrelli, Builder of the Münster-Bridge, Zurich, 1838 (2 var.); — Heinrich Pestalozzi, the celebrated Pedagogue, † 1827; — Erection of the Nydeck-Bridge at Berne, 1846; — Sixth centenary of the granting of a charter to the city of Winterthur, by Count Rudolph v. Habsburg, 1264-1864; — Karl Ritter, Professor of History, 1859; — Masonic medal of the Lodge of the Silent Temple, with Harpocrates on R. *ext. rare*; — Fifth Centenary of the Entry of Zurich into the Swiss Confederation, 1851; — Prize Medal of the Swiss Society of Engineers and Architects, 1844 (obv.); — Federal "Sängerfest" at Winterthur, 1854 (2 types), &c.

BIBLIOGRAPHY. — *As above*; and, Marvin, *Medals of the Masonic Fraternity*, Boston, 1880.

ABERLI, JOHANN (*Swiss*). Medallist and Gem-engraver, born at Morat on the 5. January 1774, died at Winterthur on the 24. April 1851. He was a pupil of Johann Ludwig Aberli, B. Vorster of Diessenhofen, and Friedr. Huber of Basle. He settled at Winterthur in 1796. Thanks to the patronage of the Minister von Wessenberg, Prince of Fürstenberg, the artist's reputation extended far beyond the frontiers of his own country, and orders poured in from all sides. Between 1814 and 1821, his son and pupil Friedrich Aberli worked with him.

Johann Aberli engraved several varieties of the Medal granted as a reward to the officers of the troops who in 1804 helped to put down the insurrection known as the "Bockenkrieg"; also the Medal of Merit given by the city of Zurich for distinguished services, and of whom Conrad von Muralt was the first recipient, in 1819.

His commemorative medals of Pestalozzi and Zwingli are well-known. He engraved also the State Seal of the Swiss Confederation in 1815. A large cornelian cameo by him represents the Oath-taking at the Grütli. To him belong also : Third Centenary of the Reformation at Zurich and Winterthur, 1819, coins and medals (the 1819 Ducat of Zurich with bust of Zwingli is particularly well executed); — The Lion of Lucerne, 1821; — Commemorative

medal of the Battle of St. Jacques sur la Birse, 1444-1844; — Prize Medal of the Swiss Society of Engineers and Architects, 1844; — The Eternal Alliance, &c.

The Collection of Seals of Johann Aberli is in the Winterthur Museum.

Further biographical details of this engraver are found in "*Neujahrs-Blatt von der Stadtbibliothek in Winterthur*", 1873.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.* — *Neujahrsblätter der Künstlergesellschaft in Zurich für 1853.* — *Neujahrs-Blatt von der Stadtbibliothek in Winterthur. Auf das Jahr 1873.* — Haller, *Schweizerisches Münz- und Medaillen-Kabinet*, 1780. — R. S. Poole, *Catalogue of Swiss Coins in the South Kensington Museum*, 1878. — W. Tobler-Meyer, *Die Wunderly v. Muralt Münz- und Medaillen-Sammlung*, 1896. — Dr Carl Brun, *Schweizerisches Künstler-Lexikon*.

ABONDIO, ALESSANDRO or **ANTONIO, THE ELDER** (*Ital.*), the father of Antonio Abondio, to distinguish from whom he is generally called Abondio the Elder, was a celebrated Modeller in wax, during the first half of the sixteenth century. He claimed descent from one of the noblest families of Florence and had been trained under Michaelangelo, who had imparted to him some of his wonderful genius. Between 1575 and 1584 he was in the service of Duke William V. of Bavaria. So great was the renown of Abondio, that the King of Bohemia, who afterwards became the Emperor Rudolf II., attached him to his court at Prague. This artist excelled in copying nature, and his models in coloured wax excited the admiration of his contemporaries as they do our's. A medal is attributed to him of Niccolo, Baron of Madruzzo, † 1570; the date of which is 1555 or thereabout and is signed **AA**, but I believe it belongs to Antonio Abondio. However Alessandro Abondio is said to have cut several Portrait-medals of the Emperor Rudolph II.

BIBLIOGRAPHY. — Bolzenthall, *Kunsts Geschichte der modernen Medaillen-Arbeit 1429-1840.* — Armand, *Les Médailleurs italiens*, 1883. — *Katalog der K.K. Münzen- und Medaillen-Stempel-Sammlung*, Wien, 1901.

ABONDIO, ALESSANDRO (*Ital.*), the son of Antonio Abondio, was born about 1580, and did not die before 1653. He worked for the Austria and Bavarian courts; and the Imperial Collection at Vienna possesses the following medals by him: Archduke Maximilian, 1612; — Maximilian I. of Bavaria; — Mathias, as King of Hungary and Bohemia, 1611; — another, as Roman Emperor, 1612; — Empress Anna, Consort of Mathias, 1612; — Archduke Charles, son of Charles of Styria, 1624; — Ferdinand III., as King of Hungary and Bohemia (executed between 1627 and 1636); — and Wladislaus of Poland and Sweden, 1630 (unsigned, but probably by Abondio).

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1897. — Cornelius von Fabriczy, *Medaillen der italienischen Renaissance*, 1902.

ABONDIO, ANTONIO, THE YOUNGER (*Ital.*). Painter, Sculptor, Medal-list and Wax-modeller, born at Milan in 1538(?), died at Vienna, on the 22nd May, 1591. His father, Alessandro Abondio, descended from a noble family of Ascanio near Locarno, was a pupil of Michelangelo. Under him, the young Antonio was initiated in the art of modelling, and it would seem that he worked, for a time at least, under the great medallist, Leone Leoni. — Antonio accompanied his father to Bohemia, and soon obtained a good position at the court of Maximilian II. After having been allowed a monthly pension of 20 florins, which later was raised to 33, he received on the 28th February 1574 confirmation of his titles of nobility with permission to modify his arms. Rudolf II. continued to bestow on the artist the favours extended to him by his father; he however left the court after a few years, sojourned at Vienna and Coburg, then entered the service of the Duke



Medal of Mary of Austria, by Abondio.

Maximilian of Bavaria. In 1582 he returned to Prague, where the King reinstated him in his former office of engraver and painter to the court. The last mention which is made of him in contemporary documents is dated 1590 and relates to the payment for some work he had just executed.

Antonio Abondio is styled in contemporary documents : “Contrafecter und wirklicher im Kais. Hofstaat publicirter Diener.”

The medals of Antonio Abondio, which are generally signed **AA** or **AN-AB**, date between 1567 and 1587, and are characterized by firmness of design and energy of expression. The artist distinguished himself also, like his father, in wax-modelling, sculpture and painting;

several representations of mythological subjects are attributed to him.

On a medal of Nicolas de Madruzzo, bearing on the obv. the portrait of this renowned General of Charles V., we find the signature **AN-AB**, with a reverse attributed by Vasari and Cigognara to Leone Leoni.

The best known medals engraved by Antonio Abondio are those of Ferdinand III., Maximilian I. and II., 1575 (2 var.) of Germany; — Mary of Austria, consort of Maximilian II. (2 var. one *illustrated*), and Rudolf II., 1577, &c. (4 var.); — Emperor Ferdinand I. and Maria, 1575; — Archdukes Charles of Austria, son of Ferdinand I. 1577, Ernest, Mathias, 1577 and 1582, Maximilian, Albert, and Wenceslaus, 1577, sons of Maximilian II.; — Emperor Rudolf III., 1588 and 1591 (5 var.); — Ferrabosco Pietro, Italian painter and architect; — Leonard IV. von Harrach, Baron of Rohrau (1514-1590) and his consort, Barbara von Windischgrätz; — Dr Thomas Jordan (1520 † 1585) of Brunn, Moravia; — John, Baron von



Medal of Sebastian Zäh, by Abondio.

Khevenmüller (1538-1580) (2 var.); — Cordula Lindegg († 1586), wife of Kaspar von Wratistlaw, Baron von Pernstein (1530-1582); — Caterina Riva; — John Frederick II., Duke of Saxe-Gotha (1529-1595); — Elizabeth of Bavaria, the latter's consort (1541-1594); — Dr Girolamo Scotti of Piacenza (2 var.); — Paul Sixtus, Baron von Träuthson († 1621); — Jacopo da Trezzo, engraver and medallist; — Alb. Thuem (born in 1530); — Antonius Wranczy, of Sabenico, primate of Hungary (1504-1573); — Dr Sebastian Zäh of Augsburg, and his wife, Suzanna Schlechtin (2 var.); — William II. (or V.) of Bavaria (1548-1626) (2 var.); — Prince Ernst of Bavaria, Bishop of Freising (1554-1612); — Antonio Francesco Doni, a Florentine (1513-1574); — Giulio Gonzaga Bozzolo (1552-1609); — Madonna, without **R.**; — Antonius Muys; — Guido Panziruolo, of Reggio (1523-1599); —

Baldassaro de Ravoyra, seigneur della Croce in Savoy; — Giulio Rossi (?) of Carpi; Albrecht Dürer, &c.

Mr. T. W. Greene possesses a medal of Abondio with portrait on obv. and R. plain.

The following are also attributed to the same medallist: Crato von Craftheim, of Breslau, physician to Ferdinand I., Maximilian II., and Rudolf II.; — Hieronymus Wurmprant (1512-1597); — Archduke Maximilian, fourth son of Maximilian II.; — Udalricus, Abbot of the Monastery of St^e Croix; — Michael von St. Anna of



Medal of the Emperor Maximilian, by Abondio.

Augsburg; — Joseph Zoppl v. Haus and Euphrosina Salin von Hirschberg; — Caspar Lindegg von Lizzana, 1573; — Hieronymus Scotti, of Coburg, Alchemist.

Antonio Abondio occupies a rank of honour among the celebrated medallists of his age. He has ingeniously introduced in his art a mixture of the German and Italian ideas and immortalized his name by a wonderful gallery of most beautiful portraits.

“Was Abondio's Arbeiten auszeichnet” remarks Dr. Habich, “ist eine sehr anmutige Verbindung des vornehm-repräsentativen

romanischen Zugs in Haltung und äusserer Anordnung mit einer wohl durch deutsche Medaillenvorbilder verstärkten Intimität des Naturstudiums, das sich namentlich im Physiognomischen bewährt."

BIBLIOGRAPHY. — Armand, *Les médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883. — J. Bergmann, *Medaillen berühmter Männer des österreichischen Kaiserstaates*. — Nagler, *Die Monogrammisten*, Munich, 1881. — Meyer, *Allgemeines Künstler-Lexikon*. — Bolzenthall, *Kunstgeschichte der modernen Medaillen Arbeit*, 1840. — Grande Encyclopédie, vol. I, p. 104. — Dr Horatio Storer, *Catalogue of his Collection of Medal Medals, &c.* — Fabriczy, *op. cit.* — *Schweizerisches Künstler-Lexikon*.

ABRAHAM, JAKOB (*Germ.*). Born at Strelitz in 1723, died at Berlin in 1800, Chief-Engraver at the Berlin Mint for a period of over fifty years, acquired renown by gem- as well as by coin-engraving. The Imperial Collection at Vienna owns a fine cornelian cut by him, with a beautiful and remarkable head of Maria-Theresia. One of his best known medals is that commemorating the Death of Frederick the Great, in 1786; in the Swiss series, that of Daniel Bernouilli, the great mathematician of Basle, is one of the finest, and in the English series, the Marriage-medal of George III., 1761. He generally signed himself **ABR.** or **A.**

This Medallist worked at Stettin, and Königsberg, before he settled at Berlin. His signature is also found as **I. A.** The following medals were engraved by him: Battles of Rossbach, 1757, and Zorndorf, 1758 (several types), Torgau, 1760, and Friedberg, 1762; — Peace between Russia and Sweden, 1762; — Prince Potemkin, and Otschakow taken; — Jubilee of the French Community at Berlin, 1772; — Sigmund van der Heyde, 1760; — Peace of Hamburg, between Sweden and Prussia, 1762, etc.

A Portrait-medal of Moses Mendelssohn (1728-1786), of Berlin, is signed *Abraham J. and F. (ilius)*.

Jakob Abraham's signature **ABR** occurs on several medals: Epizootic Disease, Holland, 1747; — Dr Daniel Bernouilli (1700-1783), of Basle; — Dr Friedrich Heinrich Wilhelm Martini (1729-1778), of Berlin; — Dr Christian Andreas Cothenius (1708-1789), of Berlin; — Johann Friedrich Burg of Breslau, 1763, etc.

BIBLIOGRAPHY. — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*, 1429-1840. — Dr F. P. Weber, *Medals and Medallions of the 19th Century*. — E. Babelon, *Camées antiques et modernes*, Paris, 1897. — Dr Jul. Mayer, *op. cit.* — Füssli, *Künstlerlexikon*, II, 2.

ABRAMSON or **ABRAHAMSON, ABRAHAM** (*Germ.*). Son of the preceding, was born at Postdam in 1754, and died in 1811. He learned the elements of the art of medal-engraving from his father. His medals previous to 1788 are mostly copies and seldom original in design, but having studied sculpture and modelling during a prolonged stay of four years in Italy, his later works are more

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artistic and of his own design and execution. He belonged to the Academy of Arts of Berlin, and numerous other societies.

Dr Weber mentions a medal of Nelson, struck on his death, in 1805, by this engraver; another, on the execution of Marie-Antoinette is ascribed to him in *Histoire numismatique de la Révolution française*, Paris, 1826. It is signed $\frac{A}{S}$ (*Abrahams Sohn*). A fine medal on the conclusion of the Treaty of Basle, 1795, is equally interesting to collectors, French, Prussian, and Swiss. Abramson's series of medals of Scholars and Poets, comprising Ramler, Spalding, Euler, Lessing, Kant, Wieland, Johann Georg Sulzer of Winterthur, J. J. Spiess, the numismatist, &c. exhibit very fine portraits; the reverses of most of these were drawn by Ramler, according to Bolzenthäl.

By this Engraver are further : Frederick Louis, Count of Hohenlohe-Ingelfingen, 1796; — Ferdinand, Duke of Brunswick, 1792; — Frederick Henry Louis, the King's brother, 1796; — Queen Louise of Prussia, on her death, 1810; — Coronations of Frederick William II., 1786, and III., 1798; — Proclamation Medals of Küstrin, 1786, Ansbach and Bayreuth, 1792, Hildesheim, 1803, &c.; — Playing Jetons (struck in gold and silver) of Hamburg, with the legend : ES BLÜHE HAMBURG'S WOHL; — Peace of Teschen (Silesia), 1779; — Death of Frederick the Great, 1786 (sev. var.); — Death of Nelson, 1805; — Congress of Tilsit, 1807; — Interview between Napoleon I., Francis I., and Alexander I.; — Boissier, 1807; — The Musée Napoléon; — Proclamation Medal of Frederick William II. at Magdeburg, 1786 (signed $\frac{A}{S}$); — Proclamation Medal of Frederick William III., 1798; — Another of Hildesheim, 1803; — Death of Duke Leopold of Brunswick; — 71st Anniversary of the King, 1782; — Introduction of the Silk Industry, 1783; — Civic rights granted to the Jews in Westphalia, 1808; — Liberation of the Jews under Russian oppression; — Death of Marie-Antoinette; — Large commemorative medal of Frederick the Great, with legend FRIDERICVS LEGISLATOR, 1785; — Johann Daniel Overbeck of Lübeck, 1793; — Dr Andreas Sigmund Marggräff; (1709-1782), of Berlin; — Formey; — Dr Franz (Joseph) Gall (1758-1828), of Vienna ($\frac{A}{S}$); — Burg; — Gebhardt; — Weisse; — Spiegel; — Visit of Grand Duke Paul Petrowitch to Berlin (2 types); — Alexander of Russia and Frederick William III. at Memel; — Duke Leopold of Brunswick (3 types); — Count F. W. Schulenburg-Kehnert; — Herder; — C. Aug. Struensee, 1796; — Dr Johann Christian Anton (Mayers) Theden (1714-1797), of Berlin; — Masonic. Dr Joseph Gottlieb Walter

(1734-1818), of Berlin; — Vaccination Medal, Prussia, 1805; — Dr Urban Friedrich Benedict Bruckmann (1728-1812), of Brunswick; — Dr Markard Herz (1747-1803), of Berlin; — Dr Johann Albert Heinrich Reimar (1729-1814), of Hamburg; — Dr Christian Ludwig Roloff (1726-1800), of Berlin; (the last four all signed $\frac{S}{A}$, are in the Boston Museum, Dr Storer's bequest); — Marriage of Prince William V. with Frederika Sophia Wilhelmina, Princess of Prussia, 1751; — Peace of Basle, 1795; — and a number of Masonic medals, described in Marvin's work.

Abramson worked for some time under his father Jakob Abraham. The medals of Bruckmann, Chodowiecki, &c., were done by the two conjointly.

Of his numerous productions, some others are given by J. G. Meusel, in the *Teutsches Künstlerlexikon*, 1808. Abramson's style of work is purer, more original and artistic than his father's, and with Loos he is perhaps the best German Medal-engraver of the end of the eighteenth century. Overwork brought him to an untimely end, at the age of 57.

Abramson wrote a pamphlet: “*Versuch über den Geschmack auf Medaillen und Münzen*,” Berlin, 1801.

BIBLIOGRAPHY. — Same as above. — Dr Jul. Meyer, *op. cit.* — *Schweizerisches Künstler-Lexikon*.

A. C. or A ‡ C. *Vide* **ALESSANDRO CESATI**. Medallist and Mint-master at Rome, *circa* 1550.

A. C. *Vide* **ANDREA CASALINO**. Goldsmith, and Die-sinker at Parma, 1590-1594.

A. C. *Vide* **ANTONIO CONTARINI**. Mint-overseer at Venice, 1612.

A. C. *Vide* **ANTON CAJET**. Die-sinker, and Warden at the Heidelberg Mint, 1716-1738. He was also a Goldsmith, and Medallist to the Count Palatine Philip.

A. C. B. *Vide* **ANDREAS CHRISTOPH BLECHSCHMIDT**. Warden, 1732, then Master, 1751, of the Mint at Brunswick, † 1759.

A. C. L. *Vide* **LAUTENSCHLAGER, ANTON CHRISTIAN**. 1820-1877, Engraver at Naples.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ACHARD (*Brit.*), was made the King's Assayer and Moneyer, in the fourteenth year of Henry II. of England in return for having

paid one hundred shillings towards the marriage of the King's daughter.

BIBLIOGRAPHY. — Ruding, *op. cit.*

ACHESON or **ACHESOUN, JAMES** (*Brit.*). Moneyer (or Mint-master) at Edinburgh, 1525-1546, under James V. of Scotland. We read of his receiving on the 12th November 1526 an order to coin gold and silver money, and another, previously, on the 1st March 1525-6. Down to 1538, his name is several times mentioned in the accounts of the Lord High Treasurer under James V.; it appears that the following year he refused to strike bawbees, ordered on the responsibility of the Laird of Sillebawby; probably on this account Acheson withdrew from the management of the mint; but in 1540 both he and Alexander Orrok “de Sillebawby” appear as master-moneyers. He probably remained in office until after the accession of Mary, and was succeeded by his son John.

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, Edinburgh, 1887. — Cochran-Patrick, *op. cit.*

ACHESON, JOHN (*Brit.*), was Master-coiner of the Mint in Scotland in 1555. His family is said to have been connected with the coinage for nearly a century (1525-1620). This artist executed the dies for most of the coins of Mary; the only medal which can be attributed with certainty to him is a silver jeton, or pattern for a half-testoon of 1553, with bust of Mary on obv. and shield of Scotland, between M-R on R^ℓ. The type of this piece was afterwards adopted for gold Ryals, issued in 1555. The coins engraved by John Acheson are the Testoon with crowned heads of Francis and Mary (2 var.), the twelve-penny Groats or *Nonsunts* of 1558 and 1559, and Testoons of 1561 and 1562, struck during Mary's first widowhood, also patterns of Two-and One-Merk pieces of James VI.

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, Edinburgh, 1887. — Cochran-Patrick, *Records of the Coinage of Scotland*, 1876. — Franks and Grueber, *Medallic Illustrations*, &c.

ACHESON, JOHN (*Brit.*). Mint-master at Edinburgh, 1595-1602.

ACHESON, THOMAS (*Brit.*), succeeded his father as Master of the Mint of Scotland, under James VI. By act of Parliament, 1580-81, the working of the mint was let for three years to a commission of which “Thomas Aitchesoun” was a member. In 1588 eight-penny and four-penny pieces, were struck which in contemporary documents are styled Achesouns and half-Achesouns “probably from having been the first base coinage made when this Thomas Achesoun was master of the mint, an office which he held from 1581 to 1611”

BIBLIOGRAPHY. — As above.

ACKERE, ALEXANDRE JOSEPH VAN (*Belg.*). Die-sinker, and type-founder, born at Courtrai in 1796, was residing at Brussels, between 1839 and 1854, and probably later. In 1839 he engraved pattern coins for the Belgian currency.

BIBLIOGRAPHY. — Pinchart, *Graveurs belges*, Revue belge de numismatique, 1854.

ACZIOPACIA, JEAN (*Ital.*). Master of the Mints of Naples and Aquileia, under Louis XII., 1501-1502. The well-known artistic Neapolitan Ducats of Louis XII., with the portrait of the French King were probably engraved by him.

A. D. or *mon.*  *Vide* **ALBRECHT DÜRER**. Goldsmith, Painter, Sculptor, Modeller, &c., died in 1528.

A. D. *Vide* **ANDREAS DETMAR**. Mint-master at Nordhausen, 1685, and Merseburg, 1686.

A. D. *Vide* **ANDREAS DITTMAR**. Mint-master at Mayence, 1690 and 1691, and Cassel, 1701-1704.

A. DESP. Signature found on a French jeton of the eighteenth century.

A. D. *Vide* **ANTONIO DIEDO**. Mint-inspector at Venice, 1756; another, of same name, in 1775.

A. D. or **A. DAS.** *Vide* **ANTOINE DASSIER**. Die-sinker of Geneva, 1715 † 1759. Also **I. A. D.** or **A. D. F.**

A. D. or **AD.** *Vide* **ANTON DOMARÖCK**. Austrian Medallist, 1750-1799.

A. D. *Vide* **ABRAHAM DRENTWETT**. Modeller and Medallist of Augsburg, † 1727.

A. D. or **A. D. F.** *Vide* **DIETELBACH**. Medallist, who resided at Munich from 1830 to 1837, and afterwards at Stuttgart.

A. D. I. *Vide* **ANTONIO DE JANUARIO** or **GENNARO**. Medallist, who resided at Naples, 1702 and 1730, and at Vienna, 1714-1725, † 1744.

AD. J. *Vide* **ADOLPHE JOUVENEL**. 1798-1867. Die-sinker at Brussels.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ADAM, JEHAN (*French*). Medallist, and Die-sinker of the second half of the sixteenth century. There is a jeton of 1566 struck by him of the Privy Council, with bust of King Charles IX.

ADAM-SALOMON, ANTOINE SAMUEL (*French*). Sculptor and Medal-list, born in 1818. He signed some of his works **ADAMA**. By him are the following Portrait-medallions : 1844, Nicolas Copernicus ; — 1848, Jacques Amyot, &c.

ADAM (*French*). Paris Engraver, who cut dies for a Masonic medal of the Lodge of S^t Michel, Paris. It is illustrated in *Trésor Numismatique, Napoléon*, pl. LIV, fig. 3.

BIBLIOGRAPHY. — Marvin, *Medals of the Masonic Fraternity*, Boston, 1880.

ADAMS. *Vide BROOKES & ADAMS.*

ADAMS, CARL (*Swede*). Chaser and Die-sinker of the second half of the eighteenth century. He was a pupil of Fehrmann, the Medal-list. From 1774 to 1780 he resided at Paris. Some medals were engraved by this artist, whose finest work of chasing is a statue of Gustavus Adolphus by Larchevesque.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.* — *Nya Laärda Tidningar*, 1774.

ADAMS, JOHN (*Brit.*). Sculptor of the second half of the nineteenth century ; resided at Rome. He executed a large number of Portrait-medallions.

ADAMS, GEORGE GAMMON (*Brit.*). British Sculptor and Medallist, born at Staines, on the 21st of April 1821 ; died at his residence, Acton Green Lodge, Chiswick, on the 4th of March 1898, aged 76 years, and was buried in the family vault in Staines Cemetery. He was educated at Kepler House School, and at sixteen, was articled by his father to William Wyon, R. A. in the Royal Mint, where he remained for 4 $\frac{1}{2}$ years, and was employed upon the early coinage of Queen Victoria. It was Adams who cut the proof Halfcrown after a miniature by Sir William Ross. He was at the same time a student of the Royal Academy, where he obtained several minor prizes for sculpture, and the gold medal for an historical composition in sculpture, the subject of his work being a group of the Massacre of the Innocents. He was awarded also a silver medal for cutting a steel die, a head of Melpomene. Together with the gold medal, Adams was entitled to the travelling studentship, but having returned from Rome, where he had been working for a few months, he did not avail himself of it.

After leaving the Royal Mint, he devoted his time exclusively to his art, and Pistrucci, who was living in retirement near Windsor, gave him further instruction in modelling and cutting medal-and coin-dies.

In 1851 the design sent in by G. G. Adams was selected out of the international competition for the Jurors' medal, and he received the 100 Guinea Prize. This design was used for the reverse, the

double heads of the Queen and Prince Consort by Wyon having been selected for the obverse. At the suggestion of the Prince Consort, a bust of Minerva and scales were added in the exergue, to render the design still more appropriate to the Jurors. The design represents Industry seated on cornucopiæ receiving from Britain the reward of Fame. This work established the reputation of the artist as a medallist.

The four medals Adams executed for the Corporation of the City of London were also competitive designs.

About 1868, the artist received an invitation from the city of Philadelphia to be Master of the Mint there, an offer which he did not accept, feeling then too old, as he said, for transplantation.

In 1852, Adams cast the face of the Duke of Wellington in death, and produced what the old Duke's son pronounced the authentic bust of the hero, from which the Funeral medal was copied.

G. G. Adams' success as a sculptor was equal to his success as a medallist. He executed eight public statues in England : Napier in Trafalgar Square ; — Sir W^m and Sir. Chas. Napier in St Paul's ; — F. M., Lord Seaton at Devonport ; — Wellington at Norwich ; — Cobden at Stockport ; — The Dean of Ripon in St George's Hall, Liverpool, &c. One of his last works was a bust of the R. Hon^{ble} W. E. Gladstone, for Eton College.

In 1887, he cut a Jubilee medal of H. M. the Queen with a double head, young and old.

The following list includes all the most celebrated medals engraved by G. G. Adams, but there are many others of private individuals, relatives and friends, of which we have not found a record. The artist was a Fellow of the Society of Antiquaries, and for a number of years was a constant exhibitor at the Royal Academy.

LIST OF MEDALS. — The medal struck by the Indian Government to commemorate the Proclamation of Queen Victoria as Empress of India, 1877, a commission recommended by the Authorities of the Royal Mint ; — The Miniature Medal of the same, executed for the late Queen (by command) ; — The Arctic Medals of 1875 and 1876, commissioned by the Royal Mint, for the Admiralty, by order of the late Queen — a reduced head of the Empress of India Medal ; — The 'Prevention of Cruelty to Animals' Medal, obv. a figure of H. M. the late Queen seated with her favourite dog ; commissioned by the Baroness Burdett-Coutts ; — The Jurors' Medal of the Great Exhibition of 1851 (which won the 100 Guinea Prize) ; — The Opening Medal of the Crystal Palace, Sydenham (obv. the profile likenesses of Queen Victoria and the Prince Consort) ; — The Medal struck by the Corporation of the City of London to commemorate the opening of Blackfriars Bridge and the Holborn Valley Viaduct by

H. M. the late Queen, 1869 (competition, England, Belgium, &c.); — The Prince Consort, from sittings, the Installation Medal as Chancellor of Cambridge, 1847; — The medal to commemorate the King of the Hellenes' visit to the City of London, 1880, struck for the Corporation (competition, England, France, Belgium, &c.); also a smaller medal of His Majesty; — The Acclimatization Society's medal of London, 1867; obv. head of H. R. H. the Prince of Wales, from sittings; commissioned by the Baroness Burdett-Coutts; — H. R. H. the late Duke of Cambridge, from sittings; a medal presented to the twelve Sergeants who bore him to the grave; — The Richmond Horticultural Society's Medal; obv. a profile portrait of H.S.H. the Duke of Teck, from sittings; — The Funeral Medal of Field Marshal the Duke of Wellington, 1852, the portrait on obv. from Adams' "authentic" bust; — Viscount Hardinge, from sittings; a medal to commemorate his appointment and the victories achieved by him in India, 1846; — The Roorkee College, India, Prize medal; — The National Rifle Association Prize Medal, 1860; — Dr and Mrs Gray. (British Museum)



Dr and Mrs Gray, by G. G. Adams.

(illustrated); — The Bull and Wilson medal for the Black Cloth Exhibition, 1851; — For the Art Union of London: Sir Thomas Lawrence; — the Dyce medal, 1864; — the Etty medal; — the Sir Gilbert Scott medal; — and the Mulready medal; — A medal executed for the Clothworkers' Company as a Prize; — A medal given for Prize Essays by the Royal Artillery Institution, Woolwich; — The Guy medal presented by Samuel Butterworth, Esq., F. S. A., as a good conduct Badge for Nurses; — The George Godwin Bursary medal, presented as a Prize by the Royal Institute of British Architects; — The Seal for the City Parochial Foundation; — Prince Albert Victor of Wales receives the Freedom of the City of London, 1885; — Marriage of the Duke and Duchess of York, on their Visit to the City, 1893; — Barber Beaumont medal, Founder

of the Beaumont Trust, 1886; — Opening of the Port of Buenos-Ayres, not signed, commissioned by the Government of the Argentine Republic; — H. M. Queen Victoria's Diamond Jubilee, 1897.

His signature on the medals was invariably : **G. G. ADAMS D. F.**

At a sale which took place in July 1900 at Messrs Sotheby, Wilkinson and Hodge, London, an almost complete set of Adams' medals was offered, and realized high prices. These medals were sold by order of his widow, in whose possession they were.

BIBLIOGRAPHY. — *Information kindly furnished by Mrs G. G. Adams.* — *Sotheby's Catalogue, Medals by G. G. Adams, July 1900.* — C. Welch, *Numismata Londinensia*, 1894. — R. N. Cochran-Patrick, *Medals of Scotland*, Edinburgh, 1884.

ADAMSON, DAVID (*Brit.*). Counterwarden of the Mint at Edinburgh, 1571-1582.

ADAMSON, JAMES (*Brit.*). Counterwarden of the Mint at Edinburgh, 1585.

ADOLPH, HEINRICH (*Swiss*). Goldsmith, and Mint-master at Lucerne, *circa* 1522; after 1500 he became a citizen of Lucerne.

ADOLPH, MELCHIOR (*Swiss*). Mint-master at Lucerne, 1561-1562, † 1573.

ADOLFZOOM, CHRISTOPH (*Dutch*). Medallist of the second half of the eighteenth century. His best works date from 1666 to 1676 but only four medals are known bearing his signature, which is **G.A.** or **G.AD.** : Naval Action with the Dutch, 1666, Michael de Ruyter, 1666, his finest piece of work, for which he is said to have been paid a thousand ducats (several varieties); — Peace of Breda, 1667; — Alliance of England and Holland, 1667. He also cut medals of William III., Prince of Orange, 1672; — Capt. Zweerts, 1673 (3 var.), &c. That of M. de Ruyter served as prototype for others of 1673 and 1676, commemorating various events.

“His work is coarse, but characteristic of Dutch medallic art of that period.”

BIBLIOGRAPHY. — H. A. Grueber, *English Medals exhibited in the King's Library*, 1881. — Franks and Grueber, *Medallic Illustrations, &c.* — A. Pinchart, *Christophe Adolfzoom*, *Revue belge de Numismatique*, 1854.

ADMON (?) Fictitious name of a Greek Artist, which appears on several gems, probably dating from the last century. Among these we may mention the famous Hercules Bibax, sard (Marlborough cabinet); — Hercules, aged head, signed **AΔ** (Gori); — Hercules Musagetes (Poniatowsky); — Alexander, as Hercules; — Hercules reclining (Cades); — Augustus : cameo (De la Turbie); — Head of

Ammon : sard (Cades); — Vulcan offering arms to a youth seated beside a veiled female (probably by Natter), &c.

BIBLIOGRAPHY. — C. W. King, *Handbook of Engraved Gems*, London, 1885. — Babelon, *La gravure en pierres fines*, Paris, 1894.

ADONI, a Roman Gem-engraver of the sixteenth century, who worked under the protection of the Papal court, but whose productions are unimportant. King mentions that he principally engraved clasped hands for betrothal rings.

BIBLIOGRAPHY. — Babelon, *op. cit.*, 283. — C. W. King, *op. cit.*

ADRIAENSSEN, FRANÇOIS (*Belg.*). Master of the Luxemburg Mint, from the 22nd of December 1617 to the 6th of July 1619. He was the son of Adrien Franssen, who had filled the same post from 1616 to 1617.

ADRIAN (*Swiss*). Contemporary Mint-master at Berne.

ADRIANO FIORENTINO (*Ital.*). Medallist of the second half of the fifteenth century, who worked at Naples (1483-1495), Urbino (1495) and in Saxony, and died in 1499. He belonged to the Florentine family de' Maestri, and was a pupil of Bertoldo, whose works of sculpture he was employed to cast. As a Sculptor, he executed a bust, dated 1498, of Frederick the Wise of Saxony (now in the Albertinum at Dresden).

Herr von Fabriczy has been able to identify Adriano Fiorentino as the author of several medals: Degenhard Pfeffinger, 1471-1508, an official at the court of Frederick the Wise (this medal was no doubt executed at about the same time as the bust already mentioned, during the artist's sojourn in Saxony); — Crown-Prince Ferdinand of Naples; — Gioviano Pontano, King Ferdinand's private secretary and a celebrated humanist; — Cardinal Raffaele Riario (executed after 1483); — Elisabetta Montefeltre, Duchess of Urbino; — Emilia Pio, sister-in-law of the Duchess of Urbino (the last two were made in 1495, after the artist had left Naples, on its capture by Charles VIII., and was staying in Urbino, during his journey across the Alps to Germany); — Sannazaro, Poet *R.* Apollo; — Angelo Catho, Archbishop of Vienne, and a celebrated Astronomer, &c.

The reviewer of Herr von Fabriczy's work in the *Athenaeum*, Oct. 3, 1903, observes: "It is surprising how few of the Florentine medallists can be certainly identified, though we cannot doubt that such distinctive artists as the authors of the Nonnina and Filippo Strozzi medals will one day be recognized. Of one Florentine medallist we now know a good deal, thanks to Herr von Fabriczy's researches. The works of Adriano Fiorentino were formerly classed as of the school of Bertoldo di Giovanni, but from the signa-

ture on a bust our author has been enabled to identify several medals executed by him in Germany and Naples. His residence at the Court of Frederick the Wise was not indeed without influence on his art."

BIBLIOGRAPHY. — Cornelius von Fabriczy, *Die Medaillen der italienischen Renaissance*, 1903. — Bode, *Zur neuesten Forschung auf dem Gebiete der italienischen Medaillenkunde*, Zeits. für bildende Kunst, November 1903.

ADZER, DANIEL JANSEN (*Danish*). Medallist of the end of the eighteenth century in the service of the Danish court († 1808). Born in Schleswig, he was educated at Rome as pensioner of the Royal Academy of Copenhagen, and studied under Hedlinger and Duvivier, whom he imitated. On his return home, he was appointed first Medallist to the King of Denmark. We may mention amongst the medals he engraved : Marriage of Sophia Magdalena with the Crown Prince Gustavus (III.) of Sweden, 1765 ; — Coronation of Christian VII., 1767 ; — Silver Wedding of the celebrated physician Dr Johan. Just. De Berger, 1801 ; — Maternity Hospital at Copenhagen, 1766 ; &c.

This medallist's signature appears as **A**, — **D.I.A.**, — or **B.I.A.F.** Under the reigns of Frederick V. and Christian VII. he engraved a number of fine medals : Foundation of the Academy of Fine Arts at Copenhagen, 1754 ; — Portrait of Moltke, 1767 ; — Fr. P. Suhm, 1787 ; — Foundation of a Foundling Home ; — and others commemorating political events, as : Delimitation of Frontiers between Sweden and Norway, 1766 ; — Marriage of Sophia Magdalena with Gustavus III. of Sweden, &c.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.* — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar*. — Bolzenthall, *op. cit.*, p. 284. — Thomsen, *Catalogue de sa collection*, Copenhagen, 1867.

A. E. Vide **ADAM HEINRICH EHRENREICH**. Mint-master at Breslau, 1743-1751.

A. E. This signature occurs on a medal of the Diaconal Hospital at Leeuwarden, Holland, 1758.

AEBLI, MATTHÄUS (*Swiss*). Medallist, born at Glaris, circa 1720, died in 1750. Amongst other works is his Portrait cut in steel.

BIBLIOGRAPHY. — *Schweizerisches Künstler-Lexikon*.

AEFLI, JOHANN CHRISTOPH (*Swiss*). Die-sinker and Engraver at Diessenhofen (canton Thurgau) at the end of the eighteenth century. Boltschhauser was his pupil.

ÆLIUS (?), a fictitious signature found on some gems engraved at the end of the eighteenth century. We know the following : Head of

Tiberius or C. Caesar, front face : sard (Corcina Coll.); — another sard, signed ΕΛΙΟΣ (Pourtales); — a third (Townley Coll. Brit. Mus.); — unknown head (Marlborough); — Homer, a profile; nicolo, signed ΑΙΛΙΟΣ (Hemsterhuis Coll.).

BIBLIOGRAPHY. — C. W. King, *op. cit.*, p. 259.

ÆPPLI and **DURRICH**, a banking establishment at Zurich, 1890-1893, which edited several medals, *viz.* Death of Col. Pfyffer, 1890, engraved by Homberg of Berne, another of Hans Waldmann; and Sixth Centenary of the Swiss Confederation. Durrich absconded, a fraudulent bankrupt.

ÆTION (?), a fictitious signature which appears on the following gems : Bearded head, wearing Phrygian cap : sard, xvith cent. work (Devonshire Cab.); — two modern copies, mentioned by Raspe and De Jonghe, a third (Orleans Coll.); — Bacchanalia : sard; — Mercury, bearded : sard (2 var.), &c.

BIBLIOGRAPHY. — C. W. King, *op. cit.*, p. 259.

A. F. *Vide* **ANNIBALE FONTANA**. Medallist of the eighteenth century.

A. F. or **Æ**. Signature on a medal of Charles IX. of France.

A. F. Signature of an unknown Engraver of a Portrait-jeton of Dr Antoine Le Moine, 1673.

A. F. *Vide* **ANTONIO FABRIS**. Die-sinker at Venice, 1827-1856.

A. F. *Vide* **ANGELICA FACIUS**. Die-sinker at Weimar, *circa* 1824.

A. F. *Vide* **A. FISCHER**. Medallist and Modeller at Berlin, 1861.

A. F. *Vide* **AGOSTINO FRANCHI**. Die-sinker at Venice, *circa* 1750.

A. F. S. *Vide* **A. F. STIELER**. Die-sinker at Mayence, early part of the nineteenth century.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

AFANASIEFF, JACOB (*Russian*). Mint-master at St Petersburg, 1785-1793. The letters Я.А. sometimes appear on the coins.

AFFLYNHAM, BALDEWYN DE (*Brit.*) was *locum tenens* on the resignation from the office of Moneyer of Lapine Roger, anno 17 of Edward II. of England.

A. G. *Vide* **ANDREA GABRIEL**. Rector and Overseer of the Mint at Cattaro, 1586-1588.

A. G. *Vide* **ANTON GROTH**. Mint-master at Stockholm, 1641-1645.

A. G. or in monogram. *Vide* **ARNOLD GALL**. Mint-master at Cassel, 1637-1657, † 1657.

A. G. *Vide* **ALOYSIO GRITTI**. Mint-inspector at Venice, 1688.

A. G. or **A. G. F.** *Vide* **ANTON GUILLEMARD**. Die-sinker at Prague, circa 1760, † 1812.

A. G. *Vide* **ALEXANDER GRANDINSON**. Mint-master at Stockholm, 1837.

A. G. *Vide* **A. GIROMETTI**. Die-sinker at Rome, 1848.

A. G. A. *Vide* **ANDREA GIOVANE** and **ARIANI**. Medallists and Coin-engravers of Naples, circa 1730.

A. G. P. *Vide* **ANTON GOTTFRIED POTT**. Mint-master at Münster and Paderborn, between 1714 and 1721; at Höxter, 1715, 1721 and 1725; and at Cleves, 1742.

A. GV. *Vide* **ANDREA GUACIALOTTI**. Italian Modeller and Founder, circa 1435-1495.

BIBLIOGRAPHY. — Schlickeysen, *op. cit.*

AGATHANGELOS, a Greek Engraver who flourished at the end of the first cent. B. C. He is the author of a fine cornelian intaglio, now in the Berlin Museum, of Sextus Pompeius, bearing the signature **ΑΓΑΘΑΝΓΕΛΟΣ**.

The name also appears on a modern representation of a sacrifice.

BIBLIOGRAPHY. — Babelon. *La gravure en pierres fines*, 1894. — C. W. King, *op. cit.*, p. 259.

AGATHON (?), a fictitious signature on a sard representing Bacchus, with thyrsus and cup; name **ΑΓΑΘΩΝ** (Alg. Percy).

BIBLIOGRAPHY. — C. W. King, *op. cit.*, p. 259.

AGATHOPUS (*Roman*). An aqua-marine in the Florence Museum with the portrait of a young Roman, who may be Cnaeus Pompeius, bears the signature **ΑΓΑΘΟΠΟΥΣ ΕΠΟΙΕΙ**. This artist's name has been added in recent times on an antique cameo in the Berlin Museum representing Herakles and the hind Cerynite.

BIBLIOGRAPHY. — Babelon, *op. cit.*, p. 169. — Brunn, *Geschichte der griechischen Künstler*, 1889.

AGNANI, **AGOSTINO** (*Ital.*). Mint-master at Parma, 1624-1633. Some of the coins issued by him bear his initials **A. A.**

AGNES (*Austr.*). Moneyer (*die Münzerin*) at Vienna, *circa* 1377. She is named, in conjunction with her daughter Christina, in a document of above date.

BIBLIOGRAPHY. — Nentwich, *Regesten zur Geschichte der Münzstätte Wien*, 1901.

AGRIPPA, GIOVANNI GUIDO (*Ital.*), a Venetian Medallist of the end of the fifteenth and beginning of sixteenth century, is the author of a fine medal, probably executed in 1501, on the coronation of the Doge Leonardo Loredano, of which two varieties are given by Armand.

BIBLIOGRAPHY. — Armand, *op. cit.*, p. 113.

A. H. *Vide* **ALBERT HUET**. Mint-master in Transsylvania, *circa* 1606.

A. H. *Vide* **ALBRECHT HÖGER**. Countermaker of Nuremberg, and Medallist, second part of the seventeenth century.

A. H. or **AI.** *Vide* **ALBERTO HAMERANI**. Medallist at Rome, 1656-1677. He came from Hermannskirchen, where he was born in 1620. Also **AH. ALB. HAM.**, or **F. A. H.**

A. H. or **AI.** *Vide* **ANDREAS HILLE**. Mint-master at Stade, 1670, Rostock, 1672-1678, Schleswig, 1674, and Ratzeburg, 1678.

A. H. or **A. HEINIG**. Die-sinker at Freiberg in the Hartz Mountains, 1730-1740.

A. H. E. sometimes **A. E.** *Vide* **ADAM HEINRICH EHRENREICH**. Mint-master at Breslau, 1743-1751.

A. J. H. *Vide* **A. J. HENNING**. Contemporary Medallist of New York.

A. G. H. *Vide* **HILLE**. Mint-master at Riga, *circa* 1700.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

AHAM, I. S. V. (*Germ.*). Coin-engraver and Medallist of the latter part of the eighteenth century. A Thaler of Joseph, Prince of Auersperg, Bishop of Passau, struck in 1792, bears his full signature.

AHORN (*Swiss*). Mint-master at St Gall, *circa* 1720.

AHLBORN, LEA (*Swed.*). Born in 1826, she was the daughter of the celebrated Engraver Ludwig Persson Lundgren, under whom she learned the art. Amongst her first masters, Johan and Abraham Salmson, then Toussaint and Barre, the Paris sculptor and medallist, are the most conspicuous. In 1853 she succeeded her father as

Engraver to the Swedish Mint, a post which she filled until 1895. She married in 1854 a distinguished sculptor, Karl Ahlborn of Brunswick. Her death took place on the 31. March, 1895.

For a period of forty years, Leah Ahlborn engraved the dies for the Regal coinage of Sweden and Norway. She executed series of medals connected with the history of her country, the various Fine Art Institutions of Stockholm, Upsala, &c., the Royalty, the Statesmen, Scholars, Scientists, Philanthropists of Scandinavian origin, &c. Well known also are her Coronation medals of Oscar II., 1873, Vega commemoration pieces, numerous Masonic badges, &c. One of her last works was the commemorative medal of Columbus, 1893. The obv. bears an unusual bust of the great Genoese and on the R. he appears, in full length, landing at Guanahani, and received by an Indian chief and his wife, who seem startled at his sudden apparition. We may mention also her beautiful medal in honour of J. J. Mickley which is of particular interest to Americans; further: King Charles XIV., commemorative medal of the Swedish Army; — Another, the Swedish Army; — Triewald; — Jenny Lind; — Swedenborg; — Ericsson; — Dr Carl von Linné (1707-1778), of Upsala ('*Imit. Liungberger*'); &c. Lea Ahlborn belonged to numerous Numismatic societies in Europe and America, and to the Imperial Art Academy of St Petersburg. Marvin in *Masonic Medals* adds that "she is doubtless the only lady medallist of any note ever known".

Hildebrand (*Sveriges och Svenska Konungahusets Minnespenningar*, Stockholm, 1875) mentions the following medals engraved by her: Erection of a statue to Charles XIV. John, King of Sweden, 1854 (6 var.); — Monument to the Great Jarl Birger Magnusson, 1854; — Industrial Exhibition at Malmö, 1857; — Death of King Oscar I., 1859; — Prize Medal for Civil Merit, after a design by Prof. C. Palmstedt; — Souvenir Medal of King Oscar I. (3 var.); — Royal Agricultural Society Prize Medal, 1857 (2 var.); — Prize Medal for the Stockholm Industrial Societies (3 var.); — Administration of Mining works, 1858; — Landing of Queen Josephina of Sweden, 1873 (4 var.); — Prize Medal of Queen Josephina (2 var.); — Marriage of King Charles XV. and Queen Louisa, 1860 (2 types); — Opening of the Railway between Stockholm and Göteborg, 1862; — Industrial Exhibition at Malmö, 1865; — Stockholm Exhibition of Arts and Industries, 1866; — Vice-Amiral Chapman, commemorative medal, 1721-1871; — Royal Academy of Music, 1871; — Death of King Charles XV., 1872 (2 types); — Medals for Civil Merit, with bust of Charles XV. (8 var.); — Prize Medals for Meritorious Services (6 var.); — Prize Medals for Agricultural Societies (9 var.); — Prize Medals for achievements in Literature and Arts (4 var.); —

Royal Military Academy, 1871; — Royal Schools of Music, 1867; — Royal Military Academy Prize Medals, 1862 (6 var.); — Administration of Agriculture; — Royal Patriotic Society; — Royal Society Pro Patria (2 types); — Royal Agricultural Society Medals (15 var.); — Rewards for Public Services (2 var.); — Prize Medals for various Industrial Undertakings (8 var.); — Hunting Medals (5 var.); — Stockholm Rifle Club Prize Medals (4 var.); — Upsala School Medal; — Death of Queen Louisa, 1871; — Prize Medals with bust of Queen Louisa (6 var.); — Stockholm Industrial Exhibition, 1866; — Coronation of King Oscar II., 1873 (2 types); — Royal Academy of Music, 1873; — Prize Medals for Civil Merit, with bust of Oscar II. (6 var.); — Rewards for Meritorious Services (3 var.); — Rewards for services to the Crown (3 var.); — Souvenir Medals of King Oscar II. (7 var.); — Royal Sanitary College; — Royal Patriotic Society (2 var.); — Royal Society Pro Patria (2 var.); — Royal Agricultural Society Prize Medals (8 var.); —



Species Thaler of Oscar I. of Sweden, by Lea Ahlborn.

Scandinavian Agricultural Societies; — Society of Hunters (2 var.); — Souvenir Medal of Queen Sophia; — Tobern Olof Bergman (1735-1784) of Upsala, pharm. chemist; — Dr Peder of Bjerken (1765-1818) of Stockholm; — Dr Christopher Carlander (1759-1848) of Stockholm; — Dr Johann Wilhelm Dalman (1787-1828) of Stockholm; — Dr Carl Johan Ekstroemer (1793-1860) of Stockholm; — Dr Urban Hjärne (1641-1724); — Dr Magnus Huss (1807-1890) of Stockholm; — Dr Israel Hwasser (1780-1860) of Upsala; — Dr Andr. Fred. Regnell, 1888; — Dr Anders Olaf Ketzius (1796-1860) of Stockholm; — Dr Nils Gabriel Sefström (1787-1845) of Stockholm; — Emanuel Swedenborg (1688-1772); — Dr Georg Wahlenberg (1780-1851) of Upsala; — Vaccination medal, Charles XV.; — Another, of Oscar II.; — 50th Anniversary of the Swedish Medical Society, with names of seven founders, Berzelius, &c. All these medical medals signed A. L. are in the Storer Bequest, Boston Museum.

M^{me} Lea Ahlborn signed her medals sometimes **L. A.**, sometimes in full : **LEA AHLBORN**.

From 1853 to 1895, she engraved most of the coins issued at the Stockholm Mint. One of her finest productions in the coinage is the species Thaler of 1856 (*illustrated*).

BIBLIOGRAPHY. — Information kindly communicated by M^{me} Elsa von Friesen, daughter of the Medallist.

AHRENS, JÖRGEN (*Germ.*). Mint-master at Herborn; his initials **I. A** occur on Double Albus Pieces of 1684 and 1685 and Albuses of 1684.

A. J. *Vide* **ALBRECHT JAMNITZER**. Medallist of Nuremberg, † 1590.

A. J. *Vide* **ALEXEI JWANOFF**. Medallist at St Petersburg, *circa* 1800.

A. J. S. *Vide* **ALFONSO JOHN STOTHARD**. Sculptor and Medallist, London, first half of the nineteenth century.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

AIANZ, D. H. F. (*Ital.*). Signature of a Medallist of the end of the sixteenth century. A medal of Pope Sixtus V., bearing the date 1588, is thus signed.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens*, 1883-7.

AICHHÄUSER, STENZEL (*Austr.*). Mint-master at Troppau, in conjunction with Isaias Jessensky, *circa* 1614.

AICHERAU, F. VON (*Austr.*). Warden of the Mint at Vienna, 1774-1780.

AIGMAN, I. A. (*Bohem.*). Imperial Mint-master at Grätz, *circa* 1699-1705. He issued the Gros of Prague of 1705.

AIGREBOUSCHE, GÉRARDIN (*French*), 1411-1415. Coin-engraver at the Mint of Lyons in 1411 and 1412. In 1414 he was working at the Mint of St Pourçain.

BIBLIOGRAPHY. — Natalis Rondot, *Les Graveurs de monnaies à Lyon*, 1897.

AIRER, DANIEL (*Germ.*). Master of the Mint at Mayence, *circa* 1625-1636, whose distinctive sign ☿ appears on the coins of that period for Mayence as well as for Frankfort-on-Main.

BIBLIOGRAPHY. — Paul Joseph u. Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1896.

AIRER, HANS JAKOB (*Germ.*), nephew of Kaspar Airer (Ayrer or Aierer), under whom he worked from 1620 to 1624. He then began

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business on his own account as a Die-sinker and executed unimportant orders of a private nature.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *op. cit.*, 211.

AIRER, KASPAR (*Germ.*). Master of the Mint at Frankfort-on-Main from 1618 to 1636. On the coins struck under him appear the letters **C** — **Æ**. In 1620, in connection with Georg Nürnberger, a die-sinker of Nuremberg, he started a private mint for the coinage of small currency which prejudiced the city authorities against him and brought about his deposition in 1625, but in 1627 he was reinstated in his office for life, after having sold them his house, which until 1880 was used as the Mint.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *op. cit.*, 211-212.

A. K. Vide ARFVID KARLSTEEN. Medallist, born at Karlkoga in Sweden, 1647; † at Stockholm, 1718. Also **Æ** in *mon.*

A. K. Vide ANTON KOBURGER, Senior. Mint-master at Eisleben, 1559-1567, Saalfeld, 1567-1571, and again at Eisleben, 1571-1577.

A. K. Vide ANTON KOBURGER, Junior. Mint-Master at Eisleben and Halle, between 1616 and 1630.

A. K. Vide ANTON KAMPHAUSEN. Mint-master at Darmstadt, *circa* 1746-1751.

A. K. Vide ALBRECHT KRÜGER. Die-sinker at Leipzig, *circa* 1702.

A. K. Vide ANDREAS KOCH. Medallist at Darmstadt, 1746-1751.

A. K. Vide ANDREAS KOSBERG. Mint-master at St' Petersburg, 1789-1795.

A. K. Vide A. KLEEBERG. Die-sinker at Vienna, *circa* 1865.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

A. L. Vide ANDREOLUS DE NIGRO and LUCIO DE RAPALLO. Joint Mint-overseers at Venice, 1403.

A. L. Vide ANDREAS LAFFERT. Mint-master at Stolberg and Wernigerode, 1612-1617.

A. L. Vide ADAM LONGERICH. Mint-master at Coblenz, 1678-1683.

A. L. Vide ALBRECHT LINDBERG. Mint-master at Stockholm, 1762-1773.

A. L. Vide AMADEO LAVY. Die-sinker at Turin, 1796-1827.

A. L. *Vide* **A. LIGBER**. Die-sinker at Warsaw, *circa* 1808.

A. L. S. *Vide* **AUGUST LUDWIG SIEMENS**. Warden of the Berlin Mint, 1741-1763.

BIBLIOGRAPHY. Schlickeysen-Pallmann, *op. cit.*

A. L. (*Germ.*). Medallist of Joachimsthal, sixteenth century. There is a medal, representing on obv. Moses' two messengers carrying a large bunch of grapes and on R. Joshua.

BIBLIOGRAPHY. — Dr Eug. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900. — Fiala, *op. cit.*

A. L. (*Germ.*). This signature is found on medals which are copies in the style of the Medallist **A. L.** Two of these are described in Dr Merzbacher's above-named Catalogue (lots 317 and 318).

AKLIN, KARL KASPAR (*Swiss*), 1749-1814. Goldsmith and Mint-master at Zug.

ALAERTZ, LAURENT (*Dutch*). Appointed Engraver of the Vroenhoven Mint at Maestricht, on the 1st July 1534 in place of Jean Haesen. He kept this office until 1572 and that of Assayer until 1574, the year of his death. The coins he engraved under Charles V. are, in gold, the Florin Carolus, the Crown, the Real, and half; in silver, the Carolus, the Real and half, the 4 and 3 Sous, the 3 and 2 Gros, the Sou and half, and the *Courte noire* equivalent to three mites of Brabant; and under Philip II., in gold, the Real, and half, the Crown and the Florin of Burgundy; in silver, the half and tenth Real, the Philippus Real or Daelder, and half, fifth, tenth, and twentieth; the Daelder, and half of Burgundy, the Sou, Liart (Oort) Daelder, the *Double courte*, and the *Courte noire* in copper.

BIBLIOGRAPHY. — Pinchart, *Laurent Alaertz*, *Revue belge de Numismatique*, 1853.

ALARI-BONACOLSI, PIETRO GIACOMO, surnamed **L'ANTICO** (*Ital.*). Architect and Medallist of Mantua, who worked *circa* 1480. To him are attributed two medals, one of Antonia de Balzi, Consort of John Francis of Gonzaga, Lord of Sabionetta, † 1538 (Armand I, p. 62, n° 5; Rossi Riv. ital. 1888, p. 436, n° 5), and the other of some gentlewoman, obv. D. IVLIA. PRIMVM. FELIX, Bust to r. R. DVBIA. FORTVA (*sic*). Representation of a fight (Armand I, p. 81, n° 2).

BIBLIOGRAPHY. — Dr Eug. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900.

ALAS, RAULET (*French*) Coin-engraver at the Mint of Limoges, † 1424.

BIBLIOGRAPHY. — Guibert, *La Monnaie de Limoges*, 1893.

ALBERGHETTI, ANTONIO (*Ital.*) Florentine Artist of the second half of the seventeenth century, and member of a family of painters and sculptors, whose name is attached also to some of the finest chased bronzes of their school.

We have no record of any signed medal by this engraver.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — E. Müntz, *Histoire de l'Art pendant la Renaissance*, III.

ALBERS, LORENZ (*Germ.*). Goldsmith of Huxer, Die-cutter at the Mint of Oels (Silesia), 1621-1624.

ALBERT (*Polish*). Dealer in coins and medals, who resided in London, *circ.* 1860-1870, and issued various badges with portraits of Mary, Queen of Scots, Queen Elizabeth, Catherine de Medici, &c. in the sixteenth century style of work.

ALBERT, PHILIPPE (*French*). Master of the Mint at Grenoble, 4th November 1503 to 10th of August 1505.

ALBERT, WILHEM AUGUSTUS JULIUS (*Germ.*).. Mint-master at Clausthal, 1819-1838, † 1846. Some of the coins bear his initial A.

ALBERTI, LEO BAPTIST (*Ital.*), 1404-1472, a member of the ancient Florentine family of that name, was born in that city on the 18th February 1404. In 1428, the decree of banishment against his father having been withdrawn, Leo Baptist settled at Florence, where he first distinguished himself as an architect. He designed for Sigismundus Pandulfus Malatesta, in 1445, the building known as the Temple of Rimini. The Palace of Giovanni Rucellai, several chapels and numerous private monuments were erected in Florence from Alberti's designs and under his direction. As a sculptor and painter, the artist did no work of note. but Heiss mentions three beautiful medals, signed L.BAP. or LEO.BAPTISTA AL., attributed to him, but believes they are portraits of Alberti by some other medallist. Some Florentine florins bear the arms of the Alberti family.

The Portrait-plaquette of Leo Battista Alberti in the Louvre, at one time attributed to the celebrated humanist himself, is ascribed to Pisanello by Herr von Fabriczy. "It is not to be denied" says a reviewer of *Medaillen der italienischen Renaissance* "that it shows the peculiar characteristics of Pisanello's style, nor that it is a very vigorous and fine piece; but we are not yet convinced that in quality it is quite up to the standard of Pisanello's authentic works. There is a certain sharpness and thinness in the forms which suggests a want of the synthetic power which distinguishes Pisanello's design".

BIBLIOGRAPHY. — Heiss, *Les Médailleurs de la Renaissance*, 1883. — C. von Fabriczy, *Medaillen der italienischen Renaissance*, 1902.

ALBICO or **ALBIZO, GIOVANNI** (*Ital.*). Coin-engraver at the Mint of Venice, *circa* 1308.

ALBRECHT (*Aust.*). Moneyer at Vienna, before 12. January 1400.

ALBRECHT (*Swiss*). Mint-master at Zofingen (Aargau), *circa* 1286.

ALBRECHT, BARTHOLOMÄUS (*Austr.*). This Engraver, and some of his relatives were called in 1578 from Nuremberg to undertake the coining of currency at Vienna. He issued Thalers and Ducats between 1578 and 1580. In 1587 he entered into partnership with Paul Diether, Mint-master at Nuremberg (1587-1599). As late as 1607, he received an order for the striking of a new Imperial currency.

BIBLIOGRAPHY. — *Mittheilungen des Clubs*, &c., October, 1890.

ALBRECHT, WOLFGANG (*Germ.*). Mint-master at Saalfeld, 1604-1624, † 1634.

ALCHORNE, STANESBY (*Brit.*). King's Assayer at the London Mint, anno 29 of George III.'s reign.

ALESSANDRO VITTORIA. *Vide VITTORIA*.

ALEXANDER, P. F [ecit] (*Dutch*). Signature found on a medal executed in honour of the poet and historian John Baptist Houwaart, who at the time had attained unusual celebrity. Bolzenthall says that the portrait on this medal betrays a bold master-hand, and does great credit to the artist, who flourished during the latter part of the sixteenth century in Holland. Alexander was probably a Goldsmith of Antwerp, *circa* 1520-1578.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, 185. — A. Pinchart, *Alexander*, *Revue belge*, 1852.

ALEXANDRE, JEAN BAPTISTE EDMONDE (*French*), 1699-1780. Engraver by commission at the Mint of Troyes, 1739-1760. His distinctive mark on the currency was a spread-eagle.

ALEXANDRESCU, C. (*Roum.*) Editor of a Jubilee Medal of the Roumanian Independence, 1848-1898, engraved by Carniol of Bucarest.

ALEXAS (*Greek*). Gem-engraver. The Brit. Museum possesses a fragment of a cameo on which figures a hippocamp, a type copied from Greek coins, with the signature ΑΛΕΞΑ. Alexas had two sons, Aulus and Quintus, who both distinguished themselves in the glyptic art. The same signature appears also on a sard, now in Berlin, Bull butting; — Head of Sarapis (Raspe); — and with the addition of ΕΠΟΕΙ on a burnt sard, showing a Lion in his den. Some of the

gems of modern style with this signature may have been the work of Alessandro Cesati.

BIBLIOGRAPHY. — C. W. King. *op. cit.*, 260. — Babelon, *op. cit.*, 166, 256.

ALEXEJEFF, BASILE VLADIMIROWITCH (*Russ.*). Born in 1823, died in 1881. Son of the Medallist Vladimir Alexejeff. He received his education at the Technical Mining School attached to the Technological Institute at St. Petersburg, and entered the Mint in 1845 as Medal-engraver. In 1871 he was appointed Professor at the Russian Academy of Arts. Among the medals engraved by him the following are the best known : Portrait of Alexander II., engraved from Schnitzspahn's model; — Dedication of the Isaac Cathedral; — The Hundredth anniversary of the foundation of the Order of St. George; — Jubilee of the Mining Institute; — Medallions of Sukhozanet; — Bruni; — A.P. Brullov; — Cherkin, &c.; — St. Petersburg Juridical Society, 1870, with bust of John Howard; — Vaccination Medal for Finland, Nicholas I.; — Foundling Hospital, Moscow, Centennial, 1863; — Dr. Johann Friedrich Brandt, of St. Petersburg (1802-1879).

By this artist are the medals commemorating the Annexation of the Caucasus, 1864, and the Jubilee of Prof. R. A. Ton, Rector of the Fine Art Academy of St. Petersburg; also those of Theodore Iwanowitch Jordan, 1874; — Prince Golenistchew Koutousow, 1874, &c.

BIBLIOGRAPHY. — Dr. J. Meyer, *op. cit.* — ЮПІЯ ІВЕРСЕПА, СЛОВАРЬ МЕДАЛЬЕРОВЪ И ДРУГИХЪ ЛИЦЪ, St. Petersburg, 1898.

ALEXEJEFF, B. (*Russ.*). Contemporary Medallist, residing at St. Petersburg. I have noticed his signature on a Portrait of Michael Iwanowitch Glinka, 1885.

ALEXEJEFF, NICHOLAS (*Russ.*). Pupil of the St. Petersburg Academy of Arts. He flourished during the later part of the reign of Catherine II. By special ukase of Sept. 26, 1786, he was appointed voluntary Medal-engraver at the Mint, but in the year 1798, he made an application to be relieved from his duties. His works are nos 35, 57, 65, 78 and 87 of the Russian Historical Series of Medals. He also cut the rev. of the Academy medal bearing the motto : To the Worthy.

BIBLIOGRAPHY — As above.

ALEXEJEFF, SAMUEL. (*Russ.*). Engraver of the beginning of the nineteenth century, who was trained under Wassilieff, and did some good work. Born in 1764, he died in 1801. He was educated at the St. Petersburg Fine Art Academy, 1770-1785, and was the best pupil of the talented Medallist S. W. Wassilieff. He is the author

of some fine medals commemorating various events in the reigns of Catherine the Great and Paul.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.* — Bolzenthall, *op. cit.*

ALEXEJEFF, VLADIMIR EPHRAIMOWITCH (*Russ.*) 1784-1832. He entered the St Petersburg Mint in 1801 to learn engraving, and in 1805 was promoted to the position of Medallist, on account of his success and artistic achievements.

The following medals are also by this artist : Coronation of Nicholas I. ; — Peace of Adrianople, 1825 (*R.* by Klepikow) ; — Death of Czarina Alexandra Feodorowna ; — Dedication of the Isaac Cathedral ; — 50th Anniversary of the Moscow Academy of Commerce ; — Prize Medal of the Ekaterinoslaw Public School, &c.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.*

ALFRED (*Bohem.*). Mint-master at Prague, *circa* 1300.

ALGAR (*Brit.*). Moneyer under Henry I., 1100-1135. He is one of those mentioned by Ruding "who was amerced at ten marks of silver for coining or uttering false money during this reign", *i. e.* coins below the legal weight". On the *R.* of a penny of London, described in Spink and Son's *Numismatic Circular* (n° 51459), we find the legend : + ALGAR.ON.LVND (*ND mon.*).

ALGARDI, ALESSANDRO (*Ital.*). An Artist of the first half of the seventeenth century, born at Bologna in 1593, died at Rome in 1654. After having learned the art of drawing from Caracchio, he first exercised modelling in clay, and some of his medallions, studies of children's heads, &c., are very graceful. Called to Rome, he was there entrusted with various commissions in sculpture and architecture, and was created a knight by Pope Innocent X.

His colossal statue of his great patron, at the Capitol, and his bas-relief representing St Leo meeting Attila are well-known. He gave a fresh impulse to art, and inspired medallists with new ideas in the treatment of their subjects.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — *Dictionnaire Larousse*. — Meyer, *Allgemeines Künstler-Lexikon*.

ALIESKI, CHARLES F. (*Amer.*). Contemporary Medallist, born at Mayence, Germany, on the 22nd of October, 1842. He went with his parents to America in the year 1851 and settled in New York City. After receiving a fair education at the Public Schools, he was apprenticed to an engraving, chasing and enamelling establishment, where he served for five years, and during that time he studied at the Cooper Union Art School. On leaving there he studied for some time at the National Academy of Design.

Among the medals he executed are the following : Official Souvenir of the Columbian World's Fair, Chicago, 1892; — Prize Medal of the League of American Wheelmen; — Military Governor of Connecticut; — Martin Luther; — George Washington; — Athletic Club; — The Dewey Medal, 1899 (a very commendable piece of work), and numerous other dies for Commercial medals, silver and brass work, and Jewellery badges.

BIBLIOGRAPHY. — *The above information I owe to the courtesy of MM. H. Valentine, Librarian, and Ed. Groh, Curator, of the American Numismatic and Archaeological Society, New York.*

ALION, HUBERT (*Belg.*) is mentioned in 1282 as having received an order from Guy, Count of Namur, to strike coins for Namur.

BIBLIOGRAPHY. — A. Pinchart, *Revue de la Numismatique belge*, 1842.

ALLAIN (*French*). This Engraver's full signature occurs on a medal of Vichy, in the Boston Collection.

ALLAIS (*French*). Medallist of the beginning of the nineteenth century, who worked for the Paris Mint. The *R.* of one of Andrieu's jettons commemorating the Progress of Sciences and Letters bears his signature.

BIBLIOGRAPHY. — Edwards, *The Napoleon Medals*, London, 1837.

ALLAR, ANDRÉ JOSEPH (*French*). Sculptor and Medallist born at Toulon (Var), 22. Aug. 1845. Author of numerous statues and bas-reliefs, among which his latest works, a Joan of Arc, 1884, at Domremy, Jean Bullant, and Jean Goujon which adorn the Paris Hôtel de Ville, Valéry at Bastia, are best known. He is mentioned as having executed some fine Portrait-medallions, none of which have as yet come under my notice.

This artist engraved a medal of the Geographical Society of Marseilles, 1881.

BIBLIOGRAPHY. — *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien*, 1890. — Grande Encyclopédie, II, 252. — Roger Marx, *op. cit.*

ALLARD, ALPHONSE (*Belgian.*). Economist, Banker and Director of the Brussels Mint, born in 1831, died at Brussels on the 24th of January 1900. He was a strong supporter of bimetallism and took an active part at all International Monetary Congresses.

ALLDRIDGE, A. H. (*Brit.*). Medal-engraver of Birmingham, whose name appears as the maker of a medal of Dr Woodhead's Museum of Anatomy at Liverpool. A specimen exists in the Boston Collection, Storer Bequest.

ALLEN, CHARLES J. (*Brit.*). Contemporary Sculptor and Medallist. At the Royal Academy Exhibition of 1900 there was a Portrait-medal by him of W. Rathbone. Esq; — Medal for Engineering, University College, Liverpool — and the Hemans Medal for Lyrical Poetry, University College, Liverpool. In 1901 he exhibited the Kanthack Memorial Medal, and in 1903 a Portrait-medallion in bronze of William Rathbone.

“Mr. Allen’s works of sculpture “Love and the Mermaid”, “A Dream of Love”, and “Rescued” are of high merit, in every case good in treatment, free in modelling, and pleasing in design.” (*Encycl. Brit.*, XXXII, p. 478).

ALLEN AND MOORE (*Brit.*). The decline in medallic productions at the commencement of the nineteenth century, which was so noticeable after the excellent works of Hancock, Kùchler, Milton, Wyon, Droz, Jordan and Barber, lasted about ten years and then a revival set in. It is true that during the decadent interval Wyon the younger did some good work; but the art wanted the old stimulus of encouragement. The demonetisation of tokens seemed to have brought about something like a collapse in the art of die-sinking; and indeed the full appreciation of such works has only been renewed during the last few years.

Sir Edward Thomason, at his works in Church St., Birmingham, did his best to worthily succeed his old master, Matthew Boulton; and by the help of such artists as Mills, Webb, and others, he produced some excellent work, including among many silver and copper tokens, the well-known forty-shilling gold pieces of Reading. Halliday, too, played a no unimportant part in the medallic art of the



Model Two Shillings, by Allen and Moore.

period; Averon, Ottley, and Davis also did good work; but Allen and Moore of Gt. Hampton Row, afterwards Joseph Moore, Summer Lane and Pitsford St., as a continuous firm have a record in general die-sinking which only for want of space cannot be chronicled in detail. They may be regarded as following the best nineteenth century artists of the Birmingham school.

Among the more important productions selected from medals, coins, &c., in the Art Gallery of the City of Birmingham are the following : MEDALS : N° 1. Aston Hall. Obv. Bust of Queen Victoria, within a wreath of rose, shamrock, and thistle, surrounded by an inscription commemorating the visit of the late Queen in 1858. Rv. Representation of this fine historic Elizabethan Mansion ; the inscription records that the Hall was purchased, with 43 acres of park, by the people of Birmingham. A specimen of this medal, in gold, was graciously accepted by Queen Victoria. It is one of the best produced by Joseph Moore.

N° 2. A set of the English Cathedrals, of large module, with faithful representations of those venerable piles, which are among the most valued possessions of the country.

N° 3. A set of eminent men, including Lord Brougham, Sir Charles Napier — with reverse a ship — the Duke of Wellington, and General Gordon. Also local celebrities, such as George Frederick Muntz, M. P., George Dawson, the R^t Hon. Joseph Chamberlain, and John Henry Chamberlain.

N° 4. Medals of public institutions : the two best being King Edward's Grammar School and the Institution for the Blind.

N° 5. Prize and Exhibition medals and medals and badges of Societies, Orders, and Lodges. One — $3\frac{1}{2}$ inches in diameter — was for the Government of the New South Wales. The medals commemorating the 1851 Universal Exhibition in London, with busts of Queen Victoria and Prince Albert are perhaps Allen and Moore's best known works.

PATTERN FOR A COINAGE, In 1860 Joseph Moore struck three pattern pennies which Montagu recognized as of sufficient merit to include in his work on the copper coinage (see page 80, n^{os} 1, 2 and 3).

There is also a Model Two shilling piece by him, illustrated above, and signed A and M.

TOKENS, &c. Tokens of Australia. Model money and tradesmen's checks of the better class. In this section is included the Cent and Half-cent of Rajah Brooke, of Sarawak, North Borneo ; the dies for which were engraved for the Mint, Birmingham.

In the Frankfort series of Medals, those in honour of Nathan Mayer Rothschild, and Johannes Ronge were also issued by this firm.

Moore did work for Mess^{rs} Elkington and Co, Mess^{rs} Collis and Co, and other well-known houses. He died, generally lamented and respected for his talents and his genial character, in September 1892. To his honour and that of the town, his portrait hangs in the public Art Gallery.

By Allen and Moore are also the following medals : St Thomas's Hospital, London ; — Institute for the Blind, Birmingham ; — Northern and Southern Hospital, Liverpool ; — Midland Institute for the Blind, Nottingham ; — Dr (Johann Christoph) Friedrich von Schiller (1759-1805) of Weimar (*Pub. by C. L. Northon, Birm.*) ; — Salomon Heine (1766-1844) of Hamburg.

For further information *Vide* **JOSEPH MOORE** *infra*.

BIBLIOGRAPHY. — The above details were kindly supplied by W. J. Davis Esq., the well-known author of the *Token Coinage of Warwickshire*.

ALLENPERGER, THOMAS (*Germ.*). Mint-master at Krakau, 1616-1624.

ALLIEN (*French*). This signature appears on a medal, engraved by V. M. Borrel in 1842, of Leopold, Duke of Nemours.

ALLIGRET, PIERRE (*French*). Mint-master general, 1562.

ALLION (?), a fictitious Greek signature on modern gems of little merit.

BIBLIOGRAPHY. — E. Babelon, *Camées antiques et modernes*, Paris, 1897.

ALLIX, JÉRÔME (*French*). Engraver at the Mint of Toulouse, *circa* 1584.

ALLOUARD (*French*). Contemporary Sculptor and Medallist. He executed various Portrait-medallions in bronze which were exhibited at the Paris Salons in 1902.

ALLOY, LÉONCE (*French*). Contemporary Medallist. Born at Fauquembergues (Pas-de-Calais) ; he became a pupil of Barrias, Charpentier and Vernon. In 1899 he obtained the "Premier second Grand Prix" for medal-engraving, and three years later was represented at the Salon by a Portrait-medallion of his mother.

ALLUAUD (*French*). Mint-master at Limoges, years IV to VI of the First French Republic. Distinctive sign, a marigold.

ALNPECK, ANDREAS (*Germ.*). Mint-master at Freiberg in Saxony, from 1546 to 1556, when the Mint was removed to Dresden. His distinctive mark from 1546 to 1553 was a six-pointed star, and from 1554 to 1556, an eagle's head.

BIBLIOGRAPHY. — Dr J. Erbstein, *Katalog der Engelhardt'schen Sammlung*.

ALNPECK, AURELIUS (*Austr.*). A native of Joachimsthal, Assistant-engraver at the Mints of Vienna, and Regensburg, *circa* 1576.

ALOISIO, MASTER (*Ital.*), or Mistro Aloixe, a Goldsmith, who flourished between 1460 and 1500. No medals being known bearing his signature, it is possible that he only cut coin-dies for the city of Florence.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, 79.

ALPHEOS (?), a fictitious signature which appears on modern gems of little merit : Ajax seated on a rock, sard; — Dying warrior, cameo; — Barbarian King in biga, cameo; — Venus and Cupid drawing a butterfly out of a well, cameo.

BIBLIOGRAPHY. — Babelon, *op. cit.*, 296. — King, *Antique Gems*, 1860.

ALPHEOS and **ARETHON** (*Greek*). These fictitious signatures appear on two camei, the one representing a head of Caligula and the other, Germanicus and Agrippina. The latter “used to be shown at the Abbey of St Germain des Prés as the betrothal ring of the Virgin Mary; it was stolen with the other treasures in 1795 when the abbey was burnt down, and subsequently sold to the Russian general Hydrow”.

BIBLIOGRAPHY. — King, *Antique Gems*, 1860, p. 112.

ALSING (*Germ.*). Die-engraver at the Altona Mint, of the first half of the eighteenth century. He cut the dies for the medal of the First German Masonic Lodge founded in Hamburg, Dec. 6. 1737.

ALSING, HANS FRIEDRICH (*Germ.*). Probably a son of the eighteenth century Medallist. He flourished *circa* 1835-1865, and also resided at Altona. By him are the following medals : Hamburg and Altona Horticultural Society, 1836; — Industrial Society of Altona; — Regular Attendance at Sunday Schools; — School Prize Medal; — Dr Johann Heinrich von Chaufepié (1773-1856) of Hamburg; — Salomon Heine, of Hamburg; &c. From 1859 to 1863 he was Master of the Altona Mint.

BIBLIOGRAPHY. — C. T. Jorgensen, *Beskrivelse over Danske Monter 1448-1888*, Copenhagen, 1888.

ALSTON, I. (*Brit.*). A Birmingham Poor House Halfpenny token of 1796 bears the signature **I. ALSTON FECIT**. Alston was however only the issuer of this piece, not the engraver.

BIBLIOGRAPHY. — W. J. Davis, *The Token Coinage of Warwickshire*, Birmingham. 1895.

ALTDORFER, ALBRECHT (*Germ.*). Die-sinker of Ratisbon, who executed Patterns for coins in 1512.

ALTMANN (*Austr.*). Mint-master at Wien, *circa* 1291. He is named *Münzer von Stein*.

ALTMANN, BASTIAN (*Germ.*). Mint-master at Plötzkau (Anhalt-Bernburg), 1679-1680, Hildesheim, 1680-1681, Stettin, 1681-1685, Königsberg, 1685-1686, Weimar, 1687-1690, and Ilmenau, 1691-1702. Some of the coins and medals engraved by him at these mints bear his initials **B. A.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ris-Paquot, *Dictionnaire encyclopédique des marques et monogrammes.*

ALTMANN, E. A. (*Austr.*). Contemporary Die-sinker of Melbourne. His signature appears on a prize medal of the Adelaide Exhibition, 1887.

ALTMANN, VIRGIL (*Germ.*). Mint-warden at Salzburg, *circa* 1539.

ALTOMONTE, FRANZ (*Bohem.*). Coin-engraver at the Mint of Prague, 1734-1765.

ALTORFFER, CHARLES (*French*). Born at Strassburg, 14. April 1809; died there on the 3rd September 1887. He settled at Paris towards 1860, where he executed medals of Erwin of Steinbach, architect of Strasburg Cathedral and of the Mausoleum of the Marshal of Saxony. He also engraved the medal of the Administrative Council of the "Ecole des Maîtres mineurs" of Alais (Gard), which is unsigned, 1866.

BIBLIOGRAPHY. — *Information kindly supplied by M Jules Florange.*

ALTOUN (*Persian*). A celebrated Engraver at the court of Tamerlane, who, according to the accounts of Arabian historians, executed prodigies of calligraphy.

BIBLIOGRAPHY. — Babelon, *op. cit.*, 203.

ALTOVITI, ANTONIO (*Ital.*). Mint-master (*magister zecchae*) at Rome, from the 22nd December, 1486, to the 19th December, 1488. We find that in 1487 Altoviti contracted to strike "bononenos papales de argento valoris sex quattrinorum pro singulo, quorum LV valeant unum ducatum auri de camera".

According to Cinagli, 28 varieties of coins were issued under Innocent VIII., bearing on obv. Pontifical arms, or tiara, seated figure of Pope, keys; and on *R.* Keys, or two Saints, St Peter's boat, two busts of Saints, or two half-figures, eagle, &c.

BIBLIOGRAPHY. — Eug. Müntz, *L'Atelier monétaire de Rome*, Paris, 1884. — Marini, *Degli archiatri pontifici*, Rome, 1784. — Müntz, *Les Arts à la Cour des Papes*, etc., 1898. — Cardinal Garampi, *Appendice de' Documenti*, p. 202.

A. LUD P. Vide LUD.

ALVES, VENANCIO PEDRO MACEDO (*Port.*). Chief-Engraver at the Portuguese Mint of Lisbon under Louis I. and the present reign.

Born at Lisbon; studied at Paris. In 1898 this artist engraved the Vasco de Gama commemorative coins, consisting of 1,000, 500, and 200 Reis. At the Paris Universal Exhibition, 1900, he exhibited



Vasco de Gama Commemoration Milreis, by Alves.

a frame containing various medals or Queen Amelia of Portugal and commemorative coins of the Fourth Centenary of the Discovery of India.

A. M. or A. M. F. or AMB. F. *Vide* **ANTON MEYBUSCH**. Swedish Medallist, who also worked at Copenhagen, 1667-1677 and 1690-1701.

A. M. *Vide* **ALEXEI MALEJEFF**. Mint-master at Koliwan, 1812-1818.

A. M. *Vide* **ANDREAS MEVIUS**. Mint-master at Koliwan, 1821-1830.

A. M. *Vide* **ANDREAS MORELLO**. Mint master at Chambéry, 1563-1565.

A. M. *Vide* **ALOYSIO MARCELLO**. Overseer of the Mint at Venice under Doge Giovanni Cornaro, 1624-1649.

A. M. *Vide* **JOHANN ANSELM MÜNCH**. Mint-master at Frankfort-on-Main, 1636-1643.

AMB. B. *Vide* **AMBROSIUS BOSIO**. Medallist at Rome, second half of the sixteenth century, until 1610.

A. M.B. *Vide* **ANNA MARIA BRAUN**. Sculptor and Medallist at Frankfort-on-Main, 1642-1713.

A. M. F. *Vide* **ANTONIO MONTANTI**. Medallist at Florence and Rome, 1710-1740.

A. M. F. *Vide* **A. MERTENS**. Die-sinker at Berlin, 1851-1871.

A. M. *Vide* **A. MOLL**. Austrian Medallist, *circa* 1757.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

A. M. These letters occur on a medal of Charles Louis, Elector Palatine, 1649, and may not be the initials of an artist, but may stand for *Aeternae Memoriae*. From the work the medal can be attributed without much doubt to Thomas Rawlins.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of the History of Great Britain and Ireland*, London, 1885.

A. M. (in monogram) (*Germ.*), the initials of Johann Anselm Münz, elected Mint-master at Frankfort on-Main on the 14th April 1637 for a period of three years. His monetary sign appears on the coins of that city until 1643.

BIBLIOGRAPHY. — Paul Joseph and Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1896.

AMADIO DA MILANO (*Ital.*). Milanese Goldsmith and Medallist, probably the same as Amadio d'Antonio Amadio da Castronago, who lived at, and received the citizenship of, Ferrara. Records of him date from 1456 to 1487, the year in which he wrote his will. The two best known medals of this artist are those of Leonello d'Este, and Borso d'Este, Seigneurs of Ferrara; they bear on the R. **AMAD. MEDIOLAN. ARIFEX. FECIT.**

The obverses of these were used in the sixteenth century with different reverses by various artists.

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs de la Renaissance*, Paris, 1880. — Armand, *op. cit.*, 1883.

AMANYN, JOHN (*Brit.*), was appointed to the office of Master of the Assay at the Bordeaux Mint by King Henry V., in 1439, on account of his services in war.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, 1840.

AMARANTHUS, a fictitious signature found on modern gems.

AMBERG, ADOLF (*Germ.*). Contemporary Sculptor and Medallist, rewarded in 1899 by the German government for a Baptismal Medal, with motto "Nach altem Brauch".

AMBROSIUS, MARCUS (*Germ.*). His initials **MA** interlinked appear on coins of Reichenstein struck for the Seigneurs of Rosenberg, 1584-86.

AMELING (*French*). Engraver of the first half of the nineteenth century. He took part in the Monetary competition of 1824 under Charles X. (Dur. XLV, A).

AMENDA, CHRISTOPH (*Austr.*). Mint-engraver at Hall, 1. April 1622 to 1635.

BIBLIOGRAPHY. — *Katalog der Münzen-und-Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtles in Wien*, 1901.

AMERIGHI (*Ital.*). One of the Italian Masters in Niello work of the fifteenth century. *Vide* **CARAVAGGIO**.

AMICI, GIULIANO DI SCIPIONE (*Ital.*) Gem-engraver at the court of Pope Paul II.

AMIET, C. (*Swiss*). Designer of the medal commemorating the Cantonal Shooting Competition at Soleure, 1895; the medal was engraved by H. Bovy; it bears on R. C. AMIET INV.

AMLEHN, NIKLAUS (*Swiss*). Mint-master at Lucerne, *circa* 1559.

AMLEHN (*Swiss*). Sculptor. A medal commemorating the Battle of Sempach, 1886, is signed by this artist.

AMMANN, FRANÇOIS NICOLAS ALOYS JEAN D' (*Swiss*). Mint-master at Fribourg, 1808-1847.

AMMANN, HANS HEINRICH (*Swiss*). 1607-1669. Seal-engraver and Mint-master at Schaffhausen.

AMMANN-KIENAST, B. (*Swiss*). Published in 1892 a medal to commemorate the Reunion of the two Basles; it was engraved by W. Mayer, of Stuttgart.

AMMON, SAMUEL (*Germ.*). Die-sinker and Medallist at Dantzic; 1614-1621. The works of this engraver are usually signed **S. A.**

AMMON, BENEDIKT (*Germ.*). Mint-warden at Nuremberg, 1583.

AMMONIOS (?) (*Greek*). Fictitious signature found on modern gems. C. W. King, in *Antique Gems*, p. 240, mentions that this signature appears on a gem, bearing a head of a laughing faun (strongly resembling the portrait of John Wilkes), a face beaming with mirth and mischief; the name **AMMONIOS** is cut in the finest characters and close to the edge of the gem.

AMOUR, JACQUES (*Belg.*). Coin-engraver at the Mint of Arras, and Tournay, *circa* 1640, † 1645.

AMOUREUX, GUYONNET L' (*French*) 1359-1371. Coin-engraver for the Archiepiscopate of Lyons (*magisterium et sculptura ferrorum*); this office was confirmed to him by the Archbishop and Chapter of that city in 1359 and 1371.

BIBLIOGRAPHY. -- N. Rondot, *op. cit.*

AMPHOTERUS (*Greek*). Fictitious signature which appears on a black jasper, formerly in the Blacas collection, representing a head of a youth, supposed to be that of Rhoemetaces II.

AMSLER, R. (*Swiss*). Designed the medal of the Federal Gymnastic Festival at Schaffhausen, 1897.

AMSTERDAM, P. (*French*). Modelled a mould with portrait of Francis I., 1546.

AN. or **AND.** &c. *Vide* **BERTRAND ANDRIEU**. French Medallist, 1761-1822.

AN. AB. *Vide* **ANTONIO ABONDIO**. Austrian Medallist, &c., 1567-1591.

A. N. *Vide* **A. NEUSS**. Nuremberg Medallist, 1840-1870.

A. N. The signature of a Medallist of the first half of the fifteenth century, but nothing more is known of him; save that he is the author of a medal of Francesco Foscari, Doge of Venice, who died in 1457.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, p. 25.

ANA (*Germ.*). Monetarius at Nabburg, Neunburg, Bavaria, 976-982.

ANAN... (*Greek*). This Artist's signature was published for the first time by Dr Arthur Evans in the *Numismatic Chronicle*, 1896, pl. VIII, n° 9, and p. 123.

It occurs on a Tetradrachm of Messana of *circ.* B.C. 425-415.

Obv. **MEΣΣΑΝΙΟΣ**. Hare running to l.; beneath, ear of barley; in the field, above, a dove flying to l.; in front of which, in microscopic characters, **ANAN**.

Rv. Biga of mules driven by Messana draped in long chiton and holding reins and goad; in ex., two dolphins meeting.



A specimen of this coin in the Wotoch Sale read **ANAA**.

ANAXILAS (*Greek*). On the gem of a ring now in the Naples Museum is a head which has often been referred to as a portrait of

L. FORRER. — *Biographical Notices of Medallists*. — I.

M. Junius Brutus, but which is really older and may belong to the time of the wars with Hannibal. This gem is signed **ΑΝΑΞΙΛΑΣ-ΕΠΟΕΙ**.

BIBLIOGRAPHY. — E. Babelon, *Pierres gravées*, Paris, 1894.

ANCEL, GUILLAUME (*French*) 1556-1574. Coin-engraver at the Mint of Rouen. It is recorded that he engraved jetons for the Chapter of Notre-Dame de Rouen.

ANCELOT, PHILIPPE (*French*). Mint-master at Nancy, 1552-1553. He engraved Gold Florins, Testoons (2 var.), Sols (or Half Gros), 6 and 3 Deniers, Deniers, &c.

BIBLIOGRAPHY. — H. Lepage, *Graveurs de Lorraine*, etc.

ANDELES, ANDELE (*Dutch*). Born at Leeuwarden, 29. June 1687, died in that city, 20. March 1754. Very few medals are known by this artist, which are said to be of great rarity. I am acquainted with two jetons and three medals bearing his signature, struck by order of the States of Friesland and commemorating the Marriage of the Prince of Orange and his Recovery from illness; also: View of the City of Leeuwarden, signed **A. A.**, 1728; — Marriage of Wilhelm Karl Heinrich Friso, Prince of Orange, with Princess Anne of Great Britain, 1734.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*, 507.

ANDELES, EISE (*Dutch*). Nephew and pupil of Andele Andeles, was also born at Leeuwarden, 12. March 1731, and died about 1766. His works are very rare, but mostly unimportant. Of interest to English collectors is a medal struck on the Death of Princess Anne of Orange, 12. January 1759. He is also the engraver of the following medals: Building of a Workhouse at Leeuwarden, 1758; — Death of Princess Marie-Louise of Orange-Nassau, 1765; — Holland's Trust in God, 1766, &c.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*, II, 693.

ANDREAS (*Austr.*). Moneyer at Vienna (1342-1370).

ANDERSEN, THEODOR (*Dan.*). Mint-master at Altona, 1850-51. His initials **TA** occur on the coins.

BIBLIOGRAPHY. — Jorgensen, *Beskrivelse over Danske Monter 1448-1888*, Copenhagen, 1888.

ANDRAE, HIERONYMUS (*Germ.*). Modeller at Nuremberg; † 1556.

ANDRAS, MISS CATHERINE (*Brit.*). Modeller of Portrait-medallions, in the enamelled paste of the Tassies, of William Pitt, 1807 (adopted as a badge by members of the Pitt Club); — Granville Sharp, Philanthropist, 1734-1813; — T. Smith; — Edward Tho-

mas, First Baron Thurlow, Lord Chancellor, 1732-1806; — Two unknown male Portraits; — Thomas Clarkson, Slavery abolitionist, 1760-1846, &c.

J. M. Gray, in *James and William Tassie*, Edinburgh, 1894, p. 70, gives the following biographical details of the artist: "Born in Bristol about the year 1775, she began to exhibit her works in the Royal Academy in 1799 (where her name is incorrectly given as *Andrews* in the Catalogue) by sending a portrait of Mr. Bowyer, and she continued to be an occasional exhibitor till 1824, showing in all twenty-two exhibits. Residing in Pall Mall, London, afterwards in Great Titchfield St., and finally again in Pall Mall, she soon acquired a most aristocratic practice. By 1801 she had been appointed 'Modeller in wax' to Queen Charlotte; and in the same year she received the 'large silver Pallet' of the Society for the Encouragement of Arts, Manufacture and Commerce, for her 'merit in completing with so much Taste and Judgment two medals in wax, viz., one of H.R. Highness the Princess Charlotte, the other of Lord Nelson'. The close similarity of technique to the medallions of the elder Tassie which appears in some of her productions, leads me to believe that she may have studied under him, or that she, at least, formed her style upon his works; and the surmise is favoured by the fact that some of the portraits which she modelled in wax were cast by the Tassies in their white enamel paste.

"Her exhibited works included portraits of the Princess Charlotte and the Duke of Bedford, 1803; the Marquis of Stafford; Lord Thurlow; and C. J. Fox, 1805; William Pitt, 1807; the Marquis of Wellesley and Lord Wellington, 1810; and Marshall Blucher, 1816... Also George III., George IV., James Watt, Wilberforce, Clarkson, Boulton of Birmingham, and Lord Nelson.

"Miss Andreas seems also to have practised miniature painting, for an unfinished portrait on china, and a series of test colours fired on another slab of porcelain, are preserved in a private collection".

ANDREOLI, PIETRO (*Ital.*). Mint-master at Milan, 1725-1726.

ANDRES, JOHANN (*Swiss*). Mint-master of Lucerne and Uri, 1549-1552. His name appears on some documents as Enders.

ANDRESSE, GABRIEL, or **ANDREAE, GEORG** (*Germ.*). Mint-master at Weimar, 1620-1624. His initials **G. A.** appear on the coins.

ANDRIEU, BERTRAND (*French*) was born on the 4th of November, 1761, at Bordeaux. His father was a cooper; the name of his mother was Françoise Dubourdieu. Lavau, his first teacher, was an engraver of armorial bearings, and a die-sinker, and is described as

a man of taste and a skilful craftsman. At the age of 25, Andrieu left his native city for Paris, where he immediately entered the studio of the sculptor and medallist Gatteaux, having previously gained distinction as a draughtsman at the Académie de Peinture of Bordeaux. Once in the capital, the young artist made such rapid progress that three years later, in 1789, he engraved the medal on the Taking of the Bastille, of which several varieties



Pattern "Ecu constitutionnel", by Andrieu.

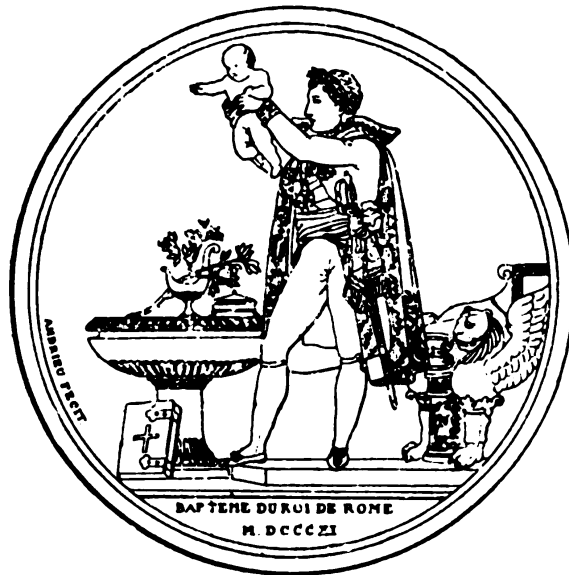
exist. In *an II*, he competed for the engraving of the new coins of the French Republic and also applied for the post of Engraver-general at the Mint, which was given to Augustin Dupré. A pattern Ecu of 6 Livres of Louis XVI. (*illustrated*) was amongst the specimens of his works exhibited before the Académie de Peinture et de sculpture, which was to select Duvivier's successor. On the 3rd Pluviôse *an III* (27. January, 1794), he married Félicité Beckers, a lady of high connections. In *an IV*, the engraver executed two large medallions (diam. 80 mill.) representing, the one, a head of Apollo, and the other, a head of Minerva, but for several years after, he remained in comparative obscurity, until 1798, when he began again to exhibit at the Salon. The medal commemorating the Peace of Lunéville produced quite a sensation amongst lovers of art, and that of the Battle of Marengo (1800) passed, according to Bolzenthall, as "the triumph of modern glyptography". We may add that although Andrieu will ever rank as one of the most brilliant medallists of the Napoleonic era, he no longer remains as preeminent in the popular estimation.

The Paris Mint Collection preserves an almost complete collection of Andrieu's medals and dies. From contemporary records we learn that the artist was paid 5000 francs for engraving the head of the Emperor, 6000 francs for his medal on the Birth of the Duke of Bordeaux and 15.000 francs for another, on the same event, commissioned by the city of Paris, &c.

M. de Fayolle gives the following list of Medals engraved by Andrieu.

1789, Siege of the Bastille (2 var.); — Arrival of the King in Paris (2 var.); — Offering to the Nation; — 1790, Fête of the Federation; — Anniversary of the Taking of the Bastille (2 var.); — 1791, Pattern Ecu of six Livres (*illustrated*); — 1793, Medal bearing the motto : ILS ONT SU LA DÉFENDRE ET MOURIR POUR ELLE; — 1796, Head of Apollo (2 var.); — Head of Minerva (2 var.); — 1797, Caisse d'Escompte du Commerce (jeton); — Philotechnical Society (2 var.; jetons); — 1800, Bonaparte of Ajaccio (2 var.); — Battle of Marengo; — Crossing of the Rhine and Danube; — Peace of Amiens; — Bonaparte, First Consul; — 1801, Gengembre's Patterns with bust of Lavoisier (2 var.); — Peace of Lunéville (2 var.); — Marriage Medal (3 var.); — General Peace (2 var.); — 1802, Reestablishment of Public Worship; — Organisation of Public Education; — Switzerland pacified (First meeting of the Grand Conseil of canton Vaud); — Fourth year of Bonaparte's consulate; — 1803, Chamber of Commerce of Avignon (jeton); — Jeton of the Banque Perregaux; — Jeton of the Bank of France; — Building of a bridge over the Durance; — Award for Fidelity (2 var.); — 1804, Napoleon, Emperor; — The Paris Chamber of Commerce (jeton); — Coronation of Napoleon (2 sizes); — Vaccination; — Central Museum erected at Gap; — Musée Napoleon, The Laocöon Room; — Another, The Apollo Room; — Another, Rooms of the Laocöon and Apollo; — Chamber of Commerce of Amiens (jeton); — Reestablishment of the Medal-mint (2 var.); — Moneta personified (cliché); — 1805, Napoleon, Emperor and King; — Josephine, Empress and Queen; — *Ampire* (*sic*) of the French; — Battle of Austerlitz; — Interview between the two Emperors at Urchitz; — Peace of Presburg (2 var.); — Cathedral of Vienna, and Thanksgivings for peace; — Building of a bridge over the Rhône at Avignon; — 1806, Marriage of the Prince of Baden; — Battle of Jena; — Industrial Exhibition; — Alliance with Saxony; — Distribution of crowns; — Head of Prince Joachim, Duke of Berg and Cleves; — 1807, Napoleon's sojourn at Osterode; — Conquest of Silesia; — Peace of Tilsit; — Independence, or Deliverance of Dantzic; — General Distribution of Prizes; — Marriage of Jerome Napoleon, King of Westphalia (3 var.); — Visit of the King and Queen of Westphalia to the Mint; — Hymen and Eros; — Agricultural Society of Haute-Vienne (jeton); — 1805, Visit of the Emperor to Toulouse; — Princess Pauline; — Princess Pauline visits the Medal-mint; — Queen Hortense; — Queen Hortense visits the Medal-mint; — Princess Eliza; — Princess Eliza visits the Medal-mint; — Central Committee of Vaccination; — 1809,

Chamber of Commerce of Dieppe (2 var.; jetons); — Imperial Printing Works; — Treaty of Presburg broken; — Reunion of the Roman State to the Empire (2 var.); — Napoleon enters Vienna (Porte St Martin and Corinthian Gate); — The Ourcq Canal (2 var.); — Peace of Vienna; — The King of Saxony visits the Medal-mint; — 1810, The King and Queen of Bavaria visit the Paris Medal-mint; — Marriage of the Emperor Napoleon with Marie-Louise (6 var. of size and type); — Napoleon, laur. head to l.; — Conjoined busts of Napoleon and Marie-Louise; — Empress Marie-Louise; — Napoleon and Marie-Louise; — Decennial Prize Medal (Minerva distributing wreaths; 2 var.); — Bust of Napoleon I.; — Academy of Sciences, &c, of Dijon (jeton); — Central Society of Vaccination; — 1811, Birth of the King of Rome



Baptism of the King of Rome, by Andrieu.

(6 var.); — Baptism of the King of Rome (2 var.; *one illustrated*); — Athenæum of Vacluse; — 1812, Marriage Medal (2 sizes); — Taking of Wilna; — 1813, The Empress visits the Medal-mint; — Return of the Emperor from Elba; — Napoleon and Hannibal; — 1814, Warsaw refuses to capitulate; — The Duke of Angoulême enters Bordeaux; — Landing of the King at Calais (3 var.); — Constitutional Charter (2 var.); — Alexander I. of Russia visits the Medal-mint (2 var.); — Sojourn of Alexander I. at Paris; — 1815, Exhumation of the remains of Louis XVI.; — Exhumation of the remains of Louis XVI. and Marie-Antoinette; — Departure

of the Bourbons, or France in mourning on the 20th of March ; — Pattern Louis of Forty Francs ; — The Duchess of Angoulême ; — The Duke of Angoulême presides over the Electoral College of the Gironde ; — Bust of Louis XVIII. (4 var.) ; — Notaries of the Arrondissement of Senlis (jeton) ; — Chamber of Commerce of Dieppe (jeton) ; — Pattern Five-franc piece ; — Medal of the Lys Decoration ; — 1816, Marriage of the Duke of Berry (2 var.) ; — Butchers' Association (jeton) ; — Insurance Company at Hâvre (jeton) ; — Royal Marine Insurance Company of Paris (jeton) ; — Restoration of the statue of Henry IV. (3 var. of size and type) ; — Jean Racine ; — 1820, Death of the Duke of Berry ; — Birth of the Duke of Bordeaux (medal commissioned by the Government) ; — Another (medal commissioned by the City of Paris) ; — 1822, Visit of the Prince and Princess of Denmark to the Mint ; — *Undated*. Lafosse frères (oval piece) ; Banca di Lucca ; — Manufactory of St' Nicholas ; — Industry of Wood-floating (jeton) ; — Charles Augustus, Duke of Saxony (2 var.) ; — Coins of Duke of Saxe-Gotha-Altenburg ; &c.

The heads of Napoleon I., and Louis XVIII., engraved by Andrieu, were found so beautiful that they were used for the obverses of numerous medals of those two reigns, the reverses of which bear the signatures of other engravers. Some of the dies executed by Andrieu are still in use at the Paris Mint ; for instance those of the Marriage Medals, Minerva seated, &c.

Andrieu died at Paris on the 10th December, 1822 ; he was a Knight of the Royal Order of St' Michael, and of the Order of the Lys ; also an honorary member of the Academy of Fine Arts of Vienna.

This artist drew a number of sketches for Assignats, the charming figures which adorn the stereotyped edition of Virgil of Firmin-Didot, playing-cards, the Bank of France 1817 note ; besides which he engraved several ex-libris, and M. de Fayolle calls him the "Father of the postage stamp".

"Andrieu", says Miel, "is at the head of the school of engravers which flourished under the first French Empire." His work bears the stamp of the epoch he lived in, when Napoleon was the Caesar of a modern Rome ; his style combines, as one has said, "the noble elegance of the Greeks with the charming truth to nature so much admired in Warin and Dupré."

This judgment would hardly stand if measured with our modern views.

Andrieu executed the decennial prize medal granted by the jury at the Salons for the best works of art ; the medallions representing Queen Hortense and the Princesses Pauline and Eliza Bonaparte are also by him. His idealised head of Napoleon served for

the obverse of the greater number of the Napoleonic series of medals, and at the Salons of 1798, 1801, 1802, 1804, 1806, 1809, 1810, 1812, 1814, 1817 and 1819 he exhibited over a hundred of his best productions.

His medals of Alexander I. of Russia, France mourning over the Departure of the Bourbons, the Return of Napoleon I. from Elba are dated 1814 and 1815. In 1817, he executed the commemorative medal of the Constitutional Chart, and that of the Electoral college of Bordeaux; in 1819 those of the Statue of Henry IV., a masterpiece on which he was congratulated by Louis XVIII. in person, and the Landing of the King at Calais on the 12th of March. His two last medals were struck on the occasions of the Birth and the Baptism of the Duke of Bordeaux, the last having been finished only three months before the death of the artist.

In the Swiss series, there is a medal by him of 1803, commemorating the first meeting on April 14. 1803 of the Grand Conseil of Canton Vaud.

An edition of Virgil by Didot in 1797 was illustrated by Andrieu, and to him is also due the engraving of the steel plate for a 1000 Franc note of 1817.

Although Andrieu cannot be compared with some of his predecessors or successors, he certainly was one of the best engravers of his time, and was not surpassed by any of his contemporaries Dumarest, Brenet, Mercié, Webb, Santarelli, &c., except perhaps Droz.

It is stated that Andrieu frequently engraved the dies direct, which would account for the fact that hardly any puncheons exist by him, and shows the sureness of his hand and wonderful skill.

The Paris Mint Museum possesses 79 medals and jetons by Andrieu.

An extensive list of medals engraved by Andrieu appeared in *Spink and Son's Numismatic Circular* for February 1900.

BIBLIOGRAPHY. — *Information kindly supplied by M. A. Evrard de Fayolle, 69, cours Balguerie, Bordeaux, who has placed at my disposal the list he has compiled of the works of Andrieu, which was published in the "Gazette numismatique française".* — E. Johannet, *Andrieu, graveur en médailles*, Paris, 1883. — *Trésor de numismatique et de glyptique, médailles de la Révolution française*, Paris, 1836. — *Médailles de l'Empire français*, Paris, 1840. — O. Merson, *Andrieu, Grande Encyclopédie*, II, 1045.

ANDROL or ANDRAL, FRIEDRICH (Germ.). Coin and Seal-engraver at Breslau, 1631-1638. He was employed to cut dies at the Mint there.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*, Breslau, 1899.

ANERT, CHRISTIAN SIGMUND (*Germ.*). Nuremberg Counter-maker, who worked during the first half of the eighteenth century. On a counter with bust of George II., the legend on R. is CHRIST : SIG : ANERT.RECH : PFEN.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — Snelling, *Counters*, pl. v, 39.

ANGELI, GIOVANNI (*Ital.*). Mint-master at Bologna, 1590-1592. He engraved the Papal coins struck at that Mint, during his term of office.

ANGERMAYR, FRANZ KARL (*Germ.*). Mint-warden at Munich, 1692.

ANGERMAYR, FRANZ MORITZ (*Germ.*). Mint-warden at Munich, 1719-1738.

ANGERMAYR, MORITZ (*Germ.*). Mint-warden at Munich, 1677-1719.

ANGERVELDER, RUDOLF DER (*Germ.*). Mint-master at Vienna, 1413-1419.

ANGERSTEIN, HEINRICH ERNST (*Germ.*). Mint-master at Coburg, 1686-1705.

ANGERSTEIN, JULIUS (*Germ.*). Mint-master, and Die-sinker at Eisenberg 1692-1706, and Weissenfels until 1710.

ANGIOLINO, CRISTOFORO (*Ital.*). Mint-master at Milan, 1689-1705.

ANHORN, HANS CASPAR (*Swiss*). Mint-master at St. Gall, 1714-1736. His distinctive mark on coins of St. Gall is either an A or a small tree.

BIBLIOGRAPHY. — Dr Carl Brun, *Schweizerisches Künstler Lexikon*, p. 38.

ANIB. *Vide* **ANNIBALE FONTANA**. Architect, Goldsmith, Gem-engraver, and Die-sinker of Milan, 1540-1587.

ANIB (*Ital.*), perhaps the signature of Annibal Borgognone da Trento, a clever artisan who worked for the Dukes of Ferrara, and died in their service in 1571. This signature is found on a medal of Gianbattista Castaldi, a Neapolitan, and General of Charles V., † 1562; several varieties are known.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, 1883-7, I, 175.

ANICHINI, also **ANNICHINI** (**NICHINI**). There are several Gem-engravers of that name, belonging to a Ferrarese family. The two best known are Francesco and Luigi, and the former's two sons, Andrea and Callisto.

ANICHINI, FRANCESCO (*Ital.*). This Gem-engraver is mentioned in Leonardo's work issued in 1502. He worked at Venice, and must have died before 1526.

ANICHINI, LUIGI (*Ital.*). Son of the last, and also a Gem-engraver. He excelled in works of great delicacy and precision. Some medals are said to have been executed by him. From his correspondence, we learn that in 1537, he was still a young man, and that Titian and Sansovino were among his friends. He principally resided at Venice. Old writers mention an Apollo and a Ganymede cut by him, but none of his works has come down to us. Baruffaldi attributes to him medals of Pope Paul III. and Henry II. of France which really belong to Alessandro Cesati.

ANICHINI, ANDREA and **CALLISTO** (*Ital.*). Two other sons of Francesco. They worked as Gem-engravers, but are known only from documents. The former is mentioned in 1526 and 1529, and the latter in 1523, 1527, and again in 1553.

BIBLIOGRAPHY. — Dr Julius Meyer, *Allgemeines Künstler-Lexikon*, Leipzig, 1878. — Cam. Leonardo, *Speculum Lapidum*, Venezia, 1502. — Baruffaldi, *Vite dei Pittori*, etc., Ferraresi. — Babelon, *La gravure en pierres fines*, Paris, 1894. — C. W. King, *Antique Gems*, 1860.

ANIEUS (*Dutch.*). Medallist who worked *circa* 1572, and whose signature appears on a medallion of Luis de Zuniga y Requesens, Governor of the Netherlands, 1574-1576.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 261.

ANKETYL (*Brit.*). Early records of the reign of Henry I., mention that "Anketil, who was afterwards a monk in the abbey of St. Alban's, and made the shrine there, resided during seven years in Denmark by the command and at the request of the monarch. Whilst he continued there, he was employed in a variety of goldsmith's work, and was appointed the keeper of this mint, and chief moneyer".

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, I, p. 165. — Dr J. Meyer, *Allgemeines Künstler-Lexikon*, 1878.

ANN (*Ital.*). Signature of a Medallist of whom is known a medal with bust of the Cardinal Cristoforo Madruzzo (1572-1578). This medal, of which at least two varieties of *℞*. are in existence, was executed in 1556 or 1557. The artist in question may have been Antonio di Desiderio of Ferrara, better known as Annizatti, an engraver of precious stones, the pupil and friend of Domenico di Polo of Florence.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 177; III, 78.

ANNIBAL (*Ital.*). It has been suggested that this Medallist is identical with the artist whose works are signed **ANIB** or **ANN**. The full signature appears on medals of D. Gonzalo Fernandez de Cordoba, surnamed the "Great Captain" (1443-1515), executed by order of Gonzalo Ferdinand II. of Cordoba (1515-1578), and which commemorate the victories of Cerignola and Gariglieno over the French, in 1503.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 177; III, 77.

ANNIBALE FONTANA. *Vide* **FONTANA**.

ANREITHER, HEINRICH (*Austr.*). Student at the Viennese "Graveur-Akademie". His signature occurs on a medal commemorating the Inauguration of the Church of Zalathna (Transsylvania), 1750, 1752.

AN. SP. F. *Vide* **ANDREA SPINELLI PARMENSIS**. Italian Medallist of the sixteenth century.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ANSOINDO or **ANSOIHAUS** (*French*). Merovingian Moneyer at Limoges.

BIBLIOGRAPHY. — Louis Guibert, *La Monnaie de Limoges*, 1893.

ANT (*Ital.*). Signature of an Artist who worked at Venice, *circa* 1465. He may be Antonello Veneziano, who was at the same epoch Maestro della Zecca at Venice. The signature appears on a medal of Cristoforo Moro, doge of Venice (1462-1471), of which two varieties of reverse are known.

BIBLIOGRAPHY. — Armand, *op. cit.*, 46.

ANTELOTTO, BRACCIOFORTE (*Ital.*). Goldsmith of Piacenza, flourished at the end of the fourteenth and beginning of the fifteenth century. He is said to have done very fine work in gold and silver, bronze, marble and precious stones, but no examples have been preserved to us. Antellotto is one of the Masters of the transitional period before the Renaissance.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.* — Cicognara, *Storia della Scultura*.

ANTEO, F. (*Ital.*). Medallist who flourished *circa* 1578; not unlikely he is the "Anteo intarsiatore" of Mantua of the same date. We know several medals by him: John, Marquis of Epinay, 1578; — Luiz de Zuniga y Requesens, Governor of the Netherlands (1574-1576); — Marguerite of France, consort of Emmanuel-Philibert, duke of Savoy (1559-1574), 2 var.; — Scipio de Sard, &c.

An unpublished medal by this artist realised £ 7 at the sale of the Pearce collection (October 1898); it represented on obv. the bust

of Charles of Lorraine, and on *R.* a figure flying over waves, with the legend : *MEDIO.TVTISSIMVS.IBO.*

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 274, III, 130.

ANTEROS (*Greek*). An aquamarine of the Devonshire collection, representing young Hercules carrying on his shoulders the Cretan bull, bears the signature of this artist, in the genitive, **ΑΝΤΕΡΩ-ΤΟC**. On a fragment of a cameo in the Brit. Museum can also be read **ΑΝΤ (ΕΡΩC?) ΕΠ(ΟΙΕΙ)**.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, Paris, 1894:

ANTICO. *Vide supra* **ALARI-BONACOLSI**.

ANTIOCHUS, a fictitious signature on some modern gems.

ANTHOYNE, DOMINIQUE (*French*). Goldsmith and Coin-engraver. He was employed from 1596 to 1599 at the Mint of Neuchâtel (Switzerland).

BIBLIOGRAPHY. — W. Wavre, *Musée Neuchâtelois*, 1894.

ANTHOINE, JEAN (*French*). Goldsmith of Nancy; he became Joint-master of the Mint with Claude Chailly, 1704-1706.

ANTHONY, CHARLES (*Brit.*). Engraver at the London Mint under James I. He displayed great skill on the gold coins of that reign, some of which are very fine. A medal of 1604 on the Peace with Spain is said to have been engraved by this artist.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, p. 44.

ANTHONY, DERICK (*Brit.*). Engraver at the London Mint, in the sixth year of Edward VI. and years 2 to 18 of Elizabeth. He was a good artist and brought many needed improvements to the Regal coinage of his time.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, p. 44.

ANTIQUO or **ANTICO, PIER IACOPO ILARIO**, surnamed Antiquo (*Ital.*). Sculptor and Medallist of Mantua, 1480-1497, whose name is mentioned as late as 1504. He signed himself **ANTI**. His medals concern John Francis of Gonzaga, seigneur of Sabbionetta, and his consort, Antonia des Baux; at least five varieties are known. Herr von Fabriczy has added to the known works by l'Antico the medal of Magdalena Mantuana. *Vide* **ILARIO**.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 61.

ANTONIO. *Vide* **ANTON PICHLER**. Gem-engraver of Naples, 1697-1779.

ANTONIO AVERLINO. *Vide* **FILARETE** *infrâ*.

ANTONIO DA BRESCIA, FRA (*Ital.*). Several medals have been attributed to this Artist, who worked between 1487 and 1513. That of Nicolo Vonica of Trevisa, signed **FRA. AN. BRIX. ME. FECIT.** undoubtedly by a medallist, whose name must be Frater Antonio da Brescia, or Francesco Antonio, or Francesco d'Antonio; another, of Girolamo Saorniano, the defender of Osopo for the Venetians against the Emperor in 1513 bears the same character, and is probably by this artist. But the following, signed **F. A. B.**, of Roberto Morosini, Nicolo Micheli, and his consort Dea Contarini of Venice, 1500, Simone Micheli, of Verona, Albertino Papafava, of Padua, 1487, may be the work of Francesco Francia whose signature would have to be completed as follows : **F**(rancia) **A**(urifex) **B**(ononiensis).

“Nach den auf seinen 7 Medaillen porträtierten Persönlichkeiten muss Fra Antonio da Brescia in Venedig und dessen Umgebung thätig gewesen sein, und zwar von 1487 bis 1513. Das Erste, was wir bei ihrem Anblick empfinden — etwa wie gleicher Weise bei den Bildnissen seines bergamaskischen Nachbars G. B. Moroni — ist : unbedingt so müssen diese Nobili, Prokuratoren und Kanonici im Leben ausgesehen haben ! Mit so überzeugender Wahrheit drängt sich die absolute photographische Treue ihrer Abbilder dem Beschauer auf. Freilich muss der Meister dafür, dass sein Auge die Wirklichkeit so überaus scharf erfasst, auf den Rückseiten einen teuren Preis bezahlen : so linkish componiert, so hart, ja zum Teil falsch modelliert sind ihre allegorische Figuren”. (C. von Fabriczy, *op. cit.*, p. 37.)

The following plaques are attributed to this artist : Jason ; — Eros asleep ; — Abundance and Satyr ; — Bacchante asleep and Satyrs ; — Charity, and Bacchante, &c. It is possible that he also engraved gems, and he may even have been the sculptor of the same name, who was working at Rome between 1468 and 1472. His style is rather weak and lacks the elegance of similar works by Giovanni delle Corniole.

BIBLIOGRAPHY. — Bertolotti, *Artisti lombardi a Roma*. — Molinier, *Les Plaquettes*, Paris, 1886. — Armand, *op. cit.* — Fabriczy, *op. cit.*

ANTONIO DI CRISTOFORO (*Ital.*). Sculptor and Medallist of Florence, fifteenth century. His equestrian statue of Niccolo III. d'Este and that of Borso d'Este, seated in an armchair, are the best known ; they were destroyed in 1798.

BIBLIOGRAPHY. — A. de Champeaux, *Dictionnaire des fondeurs, ciseleurs, modeleurs en bronze et doreurs A-C.*, Paris, 1886.

ANTONIO OF PISA (*Ital.*). A celebrated Gem-engraver who flourished at Fuligno, circa 1461.

BIBLIOGRAPHY. — Babelon, *op. cit.*, p. 248. — Da Morrona, *Pisa Illustrata*, II, 449.

ANTONIO, GUIDO D' (Ital.). Neapolitan Medallist and Coin-engraver. He worked for the court of Aragon from 1437 to 1456, and was employed at the Mint of Naples until 1441.

BIBLIOGRAPHY. — Dr A. Sambon, *Incisori dei Conii' della Moneta Napoletana* 1893.

ANTONIO VICENTINO (Ital.). Medallist of Vicentino, who worked in the second quarter of the sixteenth century. He is known as the author of a medal of Ascanio Gabuccio of Fano.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 153.

ANTONIO DE' ROSSI, GIOVANNI (Ital.). Gem-engraver of Milan who worked principally for Catherine de' Medici. His principal work is the largest cameo ever cut, seven inches in diameter, representing Cosmo I. and Eleonora of Toledo, his wife, with their children.

BIBLIOGRAPHY. — Babelon, *Camées antiques et modernes*, 1897.

ANTONY, THOMAS (Brit.) Inspector of the Regal Coins and Seals under James I. *Vide* **ANTHONY**.

ANZO, AZO (Germ.). Monetarius at Augsburg, *circa* 960, and Ratisbon, 952-1036.

A. P. *Vide* **JOSEPH ANTON PICHLER**. Gem-engraver of Naples, † at Rome, 1779. Also **A. P. F.**

A. P. *Vide* **ALOYSIO PISANI**. Overseer of the Mint at Venice under Doge Marcantonio Giustiniani, 1684-1688.

A. P. *Vide* **ANTON POTT**. Mint-master at Munster, Paderborn, and Cleves, † 1742.

A. P. *Vide* **ANTON PARTENSTEIN**. Mint-master at Warsaw, 1772-1774.

A. P. or A. PP. *Vide* **ANDRONICO PERPENTI**. Die-sinker at Fermo, 1797-1799.

A. P. D. *Vide* **ANTON PAUL DALLINGER**. Nuremberg Medallist and Gem-engraver, born in 1772.

BIBLIOGRAPHY. — Schlickeysen-Pallman, *op. cit.*

A. P. Initials of an unknown Mint-master, who issued at Glatz in 1627 a thaler of Ferdinand III.

AP. or APO... (*Greek*). Initials of a Coin-engraver (?) who worked at Metapontum in the fourth century B.C.

A. P. (*Ital.*). The initials of an Engraver who worked from 1590 to 1595 and cut the dies of the gold coins of Alessandro Farnese, third Duke of Parma.

A. P. F. (*Ital.*) perhaps Antonio del Pollaiuolo, or Andrea di Lionardo di Paolo Pieri, a Florentine Goldsmith (1442-1517). These initials appear on a medal of Pietro Vettori.

APELL, F. (*Germ.*). This signature occurs on a medal of Schiller, on his election to the Erfurt Academy of Sciences, 1791.

APPELFELDER (*Germ.*). Master of the Mints of Augsburg and Kautbeuren from 1542-1555; he was also in the service of Count Louis of Stolberg. His monetary sign was **HS**.

APHEL, MERT (*Austr.*). Die-cutter at the Mint of Vienna, 1443.

ΑΓΟΛ... (*Greek*). Coin-engraver's signature, which occurs in the three forms **ΑΓ**, **ΑΓΟ** and **ΑΓΟΛ** on coins of Metapontum and Tarentum.

Metapontum.

1. **Α**. Didrachm (*Circ.* B.C. 340-315). Obv. Head of Demeter to r., veiled and wearing wreath of corn; she wears a pearl necklace and earrings; in the field to r., in microscopic letters **ΑΠΟ**.

Ρ. **META** (to r.). Ear of corn with leaf to l. on which a mouse; beneath **Φ**.

B. M. Cat., *Italy*, n° 124. — Vlasto, *Monnaies d'or de Tarente*, pl. z', 8.

2. **Α**. Didrachm. Obv. Similar type; under the neck, **ΑΓ**.

Ρ. Similar type.



Vlasto, *op. cit.*, pl. z', 9. — B. M. Cat., *Italy*, n° 121.

The specimen, reproduced here, is of admirable style and a master-piece.

Other varieties exist of this same type, but without the signature.

3. \mathcal{R} . Didrachm. Obv. Similar head of Demeter; to r. of neck Λ ; to l. Γ .

\mathcal{R} . **META** (to r.). Ear of corn with leaf to l.; in the field to r. ΓPO ; above, tripod.

B. M. Cat., *Italy*, n° 121. — Vlasto, *op. cit.*, pl. 2', 12.

4. \mathcal{R} . Didrachm. Obv. Head of Demeter, nearly facing, wearing wreath of corn and pearl necklace; in the field, to r. $\Lambda\text{PO}\Lambda$.

\mathcal{R} . **META** (to l.). Ear of corn with leaf to r.; above leaf, bucranium; beneath, ΛOA .



Ward, *op. cit.*, pl. 1, 56. — Bunbury Sale Cat., pl. 1, 137. — Garrucci, pl. ciii, 8.

Tarentum.

5. \mathcal{A} . Stater (*Circ.* B.C. 340-330). Head of Demeter or Hera to r.; behind head, Λ : border of dots.

\mathcal{R} . Young horseman, holding reins in l. hand, and crowning the horse with r.; behind, rudder; beneath, buccinum and Σ , under which, KYAIK .



B. M. Cat., *Italy*, n° 8. — Vlasto, *op. cit.*, pl. 1E, n° 8.

6. \mathcal{A} . Stater. Obv. Similar head; in front, TAPA ; dolphin to r.: border of dots.



\mathcal{R} . **TAPANTINON**. Horseman galloping to r.; in l. hand he holds

the horse's reins, a circular shield and two spears; in field to l. Γ; to r. Θ; beneath horse ΑΓ.

Vlasto, *op. cit.*, pl. 1E, 6. — Evans, *Horsemen of Tarentum*, pl. v, n° 4.

7. Α. Stater. Obv. Similar head; to r. ΤΑΡΑ; under neck ΣΙ: border of dots.

℞. Horseman to r.; in field, fulmen; under horse, ΑΓΟΛ: border of dots.

Vlasto, *op. cit.*, pl. 1E, 18. — Evans, *op. cit.*, pl. v, 3.



8. Α. $\frac{1}{20}$ Stater. Obv. Radiated head facing of Helios.

℞. Fulmen; above, ΤΑΡΑΝ; beneath, ΑΠΟΛ.

Vlasto, *op. cit.*, pl. 1E', 19. — B. M. Cat., *op. cit.*, nos 30, 31.

M. Vlasto thinks that the engraver ΑΓΟΛ may have been a pupil of the artist ΚΑΛ who is the greatest of Tarentine engravers.

Brunn, Friedländer, and other writers were inclined to believe that the name referred to a magistrate and not to an artist, but M. Vlasto has lately established that ΑΓΟΛ. was a Tarentine Engraver, who worked also for Metapontum.

BIBLIOGRAPHY. — Raoul-Rochette, *Lettre à de Luynes*, IV, 31. — Dr H. Brunn, *op. cit.* — M. P. Vlasto, *Journal international d'archéologie numismatique*, 1901, — L. Forrer, *Les signatures de graveurs sur les monnaies grecques*, 1903.

APOLLODOTOS, a fictitious signature on gems.

APOLLONIDES (*Greek*). Engraver of Gems, whose ability has been praised by historians, although there is no record of a work of his having come down to us. This artist's signature appears on modern cut gems mentioned by King: Cameo fragment of a cow lying down (sold by Stosch to the Duke of Devonshire for 1000 guineas); — Ox grazing, amethyst (Raspe); — Cow lying down, as on the cameo, sard. (Hague); — Mask, garnet (Berlin).

BIBLIOGRAPHY. — Babelon, *op. cit.*, p. 158. — King, *Antique Gems*, p. 213. — Brunn, *Geschichte der griechischen Künstler*, II, 603.

APOLLONIOS (*Greek*). An amethyst, representing Diana huntress, in the Museum of Naples, bears the signature ΑΠΟΛΛΩΝΙΟΥ. It is a remarkable work, which may have been copied from the Artemis of Praxiteles at Anticyra, the type of which appears on the coins

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of that city. Another gem, with head of Mæcenæ, in jacinth (Rhodes) bears the same signature.

An intaglio by this artist figures on the celebrated signet, known as that of Asander, King of the Bosphorus, and sold for £ 460 at the Morrison Sale of Gems and Antiquities, June 30, 1898. This intaglio is of large size, and cut upon a fine Syrian garnet; it bears the portrait, which has by some been identified with that of Asander; he is represented in profile, with curled and flowing hair and slight side whiskers; immediately below the truncation is the signature of the artist in minute characters — ΑΠΟΛΛΩΝΙΟΥ.

Furtwängler in *Antique Gemmen*, 1900, supposes that there may have been two engravers of the name of Apollonios, one earlier than Dioscorides, and the other belonging to the latter's cycle.

Brunn remarks: "Das werk des Apollonios ist eines der wenigen, welche bei Köhler volle Anerkennung finden".

BIBLIOGRAPHY. — Babelon, *op. cit.*, p. 164. — King, *op. cit.*, p. 213. — Brunn, *op. cit.*

APPIANI, ANDREA (*Ital.*). A celebrated Italian Painter of the early part of the nineteenth century, who designed a number of medals for the medallists Carlo Lavy, Manfredini, and others.

On a medal of Bonaparte, as First Consul, struck in 1800, his initials **A. APP.** appear with those of the Medallist Lavy. Appiani was born at Bosizio, and died at Milan, 1817.

BIBLIOGRAPHY. — Schlickeysen-Pallman, *op. cit.* — Nagler, *op. cit.*

APPIANO, ERCOLE (*Ital.*). Mint-master at Milan, 1600-1602.

AQUILAS, or **AKYIAOY** (*Greek*). A fictitious signature found on two gems mentioned by C. W. King, *Antique gems*, p. 213; Venus bathing, Cupid beside her (Raspe); — A horse (Stosch).

AP or **A** (*Greek*). Probably an Engraver's signature on tetradrachms of Leontinoi of the period comprized between B. C. 366 and 322. Holm (*Geschichte Siciliens*, III, p. 606) mentions the signature **A**,



and Dr. Arthur Evans has discovered the inscription **AP** on a tetradrachm described by him in *Num. Chron.*, 1894, p. 207 (pl. vii, 7).

℞. Tetradrachm (Before *circ.* B.C. 479). Obv. **ΝΟΝΙΤΝΘΕΑ**
Female head to r., wearing wreath, hair turned up behind; around,
four corn-grains.

℞. Quadriga to r; horses crowned by Victory; in field to r. **ΡΑ**;
in ex., a lion running to r.

A. R. *Vide* **RUSPAGGIARI**.

A. R. or **AR.** *Vide* **ALFONSO RUSPAGGIARI**. Die-sinker of Reggio,
1565-1575.

A. R. *Vide* **ANDREAS REIMAR**. Mint-master at Wismar, 1580-1597.

A. R. *Vide* **ABRAHAM RIESE**. Modeller and Founder in Saxony,
1590-1622.

A. R. *Vide* **AGOSTINO RIVAROLO**. Mint-master at Parma, 1614-
1617, and Ferrara, 1619. In 1619, his signature appears also on
coins of Fermo.

A. R. *Vide* **A REGNARD**. Die-sinker of Paris, 1690.

A. R. F. *Vide* **ABRAHAM REMSHARD**. Die-sinker at Augsburg,
1763-1765. Also **A. R.**

A. R. W. *Vide* **ADAM RUDOLPH WERNER**. Die-sinker at Stuttgart,
1742-1784.

ARAGON, JEAN (*French*). Seal-engraver in the employ of Queen
Jeanne de Laval, second consort of René II., of Anjou, King of
Sicily.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

ARBIEN, MAGNUS GUSTAVUS (*Swed.*), 1727-1760, was born in
Norway, his father being a Swede. He studied die-sinking first at
Copenhagen, then under Hedlinger at Stockholm, where he worked
from 1745-6. He spent some time at St Petersburg, but died at
Stockholm in 1760.

He is the author of the following medals, which are of special
interest to English collectors : Re-marriage of Frederick, Prince of
Denmark, and Princess Louisa, 1743; — Birth of Prince Christian
of Denmark, 1745; — Coronation of Princess Louisa, Queen of
Denmark, 1747; — Death of Louisa, Queen of Denmark, 1751.

I may also mention his commemorative medals of Marcus
Tuscher, painter and architect, 1751; — Jacob Rhes of Copenhagen,
1753; — a Masonic medal of Hamburg, 1742, and a number of others
relating to various events of the reign of Frederick V.

This artist signed his medals either in full, **ARBIEN**, or **M.G.A.** or **A.**

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Franks and Grueber, *op. cit.* — Thomsen, *Catalogue de sa collection*, 1869. — Helmstjernes. *Med.-og Mynt-samt Skilderi-og Kobberstiksamling Kph.*, 1786, III, 439.

ARBLADE, PEYROTON D' (French). Mint-master at Morlaas (Bearn), 1434-1436.

ARBURGER, PETER (Germ.). Mint-master at Zweibrücken, circa 1587.

ARCE, CELEDONIO D' (Span.). Ivory-carver, born at Burgos, in 1739, pupil of the painter-monk Gregorio Barambio. He executed some Portrait-medallions of King Charles III. and great church dignitaries. He died in 1795.

BIBLIOGRAPHY. — A. Pinchart, *Nagler's Künstler Lexicon*, 1878. — Cean Bermudez, *Dicc.*

ARCHÉ, CLAUDE alias DUCROX (French). Coin-engraver at the Mint of Lyons. He suffered capital punishment in 1716 as a false coiner.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

ARCHION (Greek). This name occurs on a sard at the Hague Museum; it is also found, under the form **APXIONOS** on the robe of Venus Marina carried by a triton, on an intaglio gem. Both are modern forgeries.

BIBLIOGRAPHY. — Brunn, *Geschichte der griech. Künstler*.

ARCIONI, DANIEL (Ital.). Niello-engraver of the sixteenth century. There is a knife handle engraved by this artist,

ARCO, MARCO (Ital.). Pupil of Cesati; mentioned, as a member of the Goldsmith's College at Rome, towards the end of the sixteenth century. Two medals of Pope Pius IV. (Giovan' Angelo dei Medici), dating from about 1560, are signed in Greek and Latin.

BIBLIOGRAPHY. — Armand, *op. cit.*, I and III.

ARDANT, FRANÇOIS and JEAN (French). Goldsmiths of Limoges, at the beginning of the eighteenth century. The Ardant family produced at various times from the fifteenth century to the present day goldsmiths whose names have survived in the annals of Art. The two above-named are known as Seal-engravers, as well as Enamellers, and they did fine work in their own special line.

BIBLIOGRAPHY. — A. Pinchart, *Nagler's Künstler-Lexicon*, 1878. — Texier, *Dictionnaire d'orfèvrerie*, 1857.

ARDEN, LORD (*Brit.*). Master of the Mint, London, in the 41st year of George III's reign.

ARDENNE, GILLES D' (*Dutch*). Goldsmith and Chaser of Liège, end of the eighteenth century.

ARENSBURG, JOHANN (*Germ.*). Mint-master at Halberstadt, 1653-1665. He died in 1667. Some of the coins issued under him bear his initials J. A.

ARENSBURG, JOHANN Junior (*Germ.*). Mint-master at Zerbst and Reinstein, 1666-1676.

ARENS, JÖRG (*Germ.*). Mint-master at Herborn, 1684 and 1685. His initials J. A. usually appear on the coins.

ARENSBURG, JOHANN LEONHARD (*Germ.*). Mint-master in Pomerania, 1692-1693. His initials ILA appear on gold and silver coins of both dates, and on medals of Charles XI. of Sweden.

ARENSBURG, ZACH. HARTWIG (*Germ.*). Medallist, born in Curland, was still living at Stockholm in 1737. He began with seal-engraving, and later on studied die-sinking under Karlsteen. Amongst his best known works are a medal on the coronation of the Queen of Sweden, Ulrica Leonora, which however was not adopted as the official commemoration piece, and another of Charles XII., 1718.

BIBLIOGRAPHY. Bolzenthal, *op. cit.*, p. 266. — Weinwich, *Künstlerlexicon*. — Nagler's, *op. cit.*

ARGENTERIO, BARTOLOMEO (*Ital.*). Medallist; worked at Rome in 1582 and executed several medals of Pope Gregory XIII. for Jesuit colleges, which are figured in Bonnani, *Numismata Pontificum Romanorum*, Rome, 1716.

BIBLIOGRAPHY. — Armand, *op. cit.*

ARIANI (*Ital.*). Mint-master at Naples, between 1683 and 1731.

ARIGHI, ALESSANDRO (*Ital.*). Wood-carver, who executed some fine Portrait-medallions.

ARKENWALD (*Brit.*). Moneyer of Newcastle during the reign of King John.

ARISTIPPOS (*Greek*). A Didrachm of Metapontum of the period of *circ.* B.C. 400-350, bears this artist's signature, **ΑΡΙΣΤΙ**, on truncation of female head on obv. A specimen of this coin (*illustrated*) was sold at the Hôtel Drouot (December 1899, Sambon Sale, lot 100) and purchased by Messrs Spink & Son for 185 fr.

This name on coins of Tarentum, Heraklea, &c. refers to a magistrate and not to a coin-engraver, but on the Metapontum

Didrachm, of which two types are known with this signature, not even Brunn and Friedländer object to Raoul-Rochette's attribution.



Didrachm of Metapontum, by Aristippos.

BIBLIOGRAPHY. — Raoul-Rochette, *op. cit.* — Brunn, *op. cit.* — Friedländer, *Arch. Zeit.* 1847, S. 118; t. VIII, 4.

ARISTON. This signature appears on a modern gem in the Paris Cabinet. (Bibliothèque nationale).

ARISTOTEIKES (*Greek*). A scarabaeus of the sixth century B.C., found on the plain of Pergamum, and probably engraved at Miletus, the subject being a lion watching his prey, bears the signature 'Αριστοτέλης, which M. Babelon takes to be the artist's name.

BIBLIOGRAPHY. — Babelon, *op. cit.*, p. 98.

ARISTOXENOS (*Greek*). Apparently two artists of this name have engraved coins, one for the Mints at Heraklea, Metapontum and Tarentum, and the other for Tarentum only. The first worked during the second half of the fourth century B.C., the second belonged to the first half of the third century. These engravers' signatures occur in various forms: **ΑΡΙΣΤΟΞΕΝΟΣ**, **ΑΡΙΣΤΟΞΕ**,

ΑΡΙΣΤΟ, **ΑΡΙ**, **ΑΡ**, **Α**, **ΡΙΣΤΟ**, &c.

Heraklea.



1. **Α**. Didrachm. Obv. Helmeted head of Pallas to r., ornament-

ed with Scylla; on the crista in minute letters, **ΑΡΙΣΤΟΞΕΝΟΣ**; in the field, between plumed crest and neck, **A**.

℞. **ΗΡΑΚΛΕΙΩΝ**, Herakles standing, to r., strangling lion; on exergual line, at the feet of Hercules, the signature **ΑΡΙΣΤΟΞΕ**.

Berl. Blätter für Münzkunde, 1869, pl. LIII, 2. — Von Sallet, *Künstlerinschriften*, p. 14.

2. **Α**. Didrachm. Obv. Helmeted head of Pallas to l., her helmet adorned with Scylla hurling stone; in front, a branch; beneath neck, **A**.

℞. **ΗΡΑΚΛΕΙΩΝ**. Herakles standing to r., strangling lion; behind him, bow and club; above, to l., **A**.



Berlin Museum.

Metapontum.

3. **Α**. Didrachm. Obv. Female head to l., wearing sphendone, ornamented behind with stars, earring and necklace; behind, a leaf; on truncation: **ΑΡΙΣΤΟΞ**.

℞. Ear of corn, with leaf to l.; to l., **A**; to r., **MET**.



Raoul Rochette, *op. cit.*, pl. iv, 32. — Type B. M. Cat., *Italy*, p. 246, 71.

4. **Α**. Didrachm. Obv. Head of similar type, but larger; on truncation: **ΑΡΙΣΤΟ**.

℞. Ear of corn, with leaf to l.; to r., **META**.

Raoul Rochette, *op. cit.*, pl. iv, 33. — Garrucci, *Le Monete dell' Italia antica*, Roma, 1885, pl. ciii, 14.

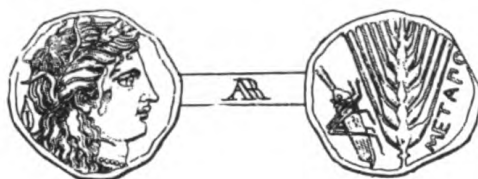
5. **Α**. Didrachm. Obv. Head of Persephone to r., bound with barley-wreath and wearing necklace; on truncation: **ΑΡΙΣ**...

℞. Ear of corn, with leaf to l.; to r., **META**.

Raoul Rochette, *op. cit.*, pl. iv, 34.

6. \mathcal{R} . Didrachm. Obv. Head of Persephone to r., similar; on truncation : **AP**...

R. Ear of corn; to l., grasshopper; to r., **ΜΕΤΑΦΟ**...



Raoul Rochette, *op. cit.*, pl. iv, 35.

7. \mathcal{R} . Didrachm. Obv. Female head to l., wearing diadem, appearing only in front, hair rolled behind; earring and necklace with pendant; behind, the artist's signature Δ ΠΙΣΤΟ.

R. **METV**. Ear of corn, with leaf to l.



Garrucci, *op. cit.*, pl. ciii, n° 13. — B. M. Cat., *op. cit.*, p. 247, n° 72. — Car. N.I.V.T. CXLIX, 43.

8. A variety of obv. exists of this coin.

9. \mathcal{R} . Didrachm. Obv. Female head to l., hair turned up behind and bound with wreath of olive, wearing earring and necklace; on edge of neck, **ΑΡΙΣΤΟΞΕ**; countermark above nose, Σ : plain border.

R. **META**. Ear of corn with leaf to l.; to r. **META**.



B. M. Cat., *op. cit.*, p. 237, n° 74. — Garrucci, *op. cit.*, pl. ciii, n° 15.

10. **Æ**. Didrachm. Similar type, without countermark.



Var. B. M. Cat., *op. cit.*, p. 247, n° 74.

11. **Æ**. Didrachm. Similar type, with the signature, **ΑΡΙΣΤΟΞΕΝ**. Millingen, *Ancient Coins*, p. 16, pl. 1, n° 22. — Bibliothèque nationale (De Luynes).

12. **Æ**. Didrachm. Obv. Female head to l.; behind **ΑΡ**.

℞. **META**. Ear of corn.

Boyne Sale Catalogue, 1896, lot 41.

Tarentum.

13. **Æ**. Didrachm (*Circ.* B.C. 344-334). Obv. Youth, nude, crowning his horse to r. and holding reins in l. hand; in the field to l., winged Nike flying towards horseman whom she is about to crown; beneath horse, the signature **ΑΡ** (for Aristoxenos)?

℞. Taras riding on dolphin, holds trident in r. hand; in field to r. **Κ** (for **ΚΑΛ**, engraver's signature); to r., **ΤΑΡΑΣ**; around, waves.



Vlasto Collection (*Journ. int. d'archéol. num.*), 1898, p. 127, 13. — Var. Evans, *Horsemen of Tarentum*, p. 76, n° 1.

14. **Æ**. Didrachm. Obv. Similar.

℞. Taras, seated on dolphin, holds kantharos; under the dolphin, uncertain letter.

Dressel, *Beschreibung der Antiken Münzen*, pl. XIII, n° 191.

15. **Æ**. Didrachm (*Circ.* B.C. 334-302). Horseman to r., holding spear; under the horse, **ΑΡΙΣ**.

℞. Taras riding on dolphin to l., holds in l. hand a rudder and in r. a kantharos; in the field to l. **ΚΑ**.

Vlasto, *Journ. int.*, 1901. p. 98, n° 5. — Evans. *Horsemen, &c.*. p. 103, var. 20 et 21.



16. \mathcal{R} . Didrachm (*Circ.* B.C. 380-345). Obv. Youth ($\alpha\mu\phi\iota\pi\pi\sigma\varsigma$) nude on horseback to l., holding by the bridle a second horse walking by the side of the other; Nike crowns the horseman; the whole within circle; in the field, to l. \mathbf{K} ; beneath horse $\Phi\mathbf{I}$.

\mathcal{R} . Taras seated on the dolphin sideways to l., and turning to pierce with his trident a tunny-fish; beneath, waves; in the field, to r., \mathbf{A} .

Evans, *op. cit.*, p. 60, pl. III, 8.

17. \mathcal{R} . Didrachm. Obv. Similar (B. M. Cat., 185).

\mathcal{R} . As last, but under dolphin the letter $\mathbf{\chi}$ and in the field a cartouche in relief, on which the letter \mathbf{A} .

Evans, *op. cit.*, p. 60, n° 3.

18. \mathcal{R} . Didrachm. Obv. As last.

\mathcal{R} . Taras, nude, on dolphin to l., holds kantharos in r. hand and trident in l.; beneath dolphin, square cartouche in relief on which traces of the letters $\mathbf{\Lambda}$ or \mathbf{A} .

Unpublished Variety of the Vlasto Collection.

19. \mathcal{R} . Didrachm (*Circ.* B.C. 344-334). Obv. Horseman, nude, galloping to r., holding spear in r. hand; behind, large round shield and two javelins; in field to l. $\mathbf{\chi}$; to r. \mathbf{A} ; beneath horse \mathbf{KAA} ; border of dots (B. M. Cat., 210).

\mathcal{R} . Taras on dolphin holding helmet; in the field, on either side, a star of eight rays; beneath dolphin, \mathbf{API} .

Evans, *op. cit.*, p. 79, n° 2.

On other specimens, the letter \mathbf{A} is found with the signatures \mathbf{KAA} , \mathbf{N} or $\mathbf{\Phi I}$.

20. \mathcal{R} . Didrachm. Obv. Youth nude crowning a horse to l.; beneath, \mathbf{AP} .

\mathcal{R} . Taras on dolphin, holding kantharos; beneath dolphin, \mathbf{X} .

Evans, *op. cit.*, p. 61, n° 3, pl. III, 12.

According to Evans, Aristoxenos was a contemporary of the famous Tarentine philosopher and musician of the same name, who was a disciple of Aristotle. The artist \mathbf{KAA} , whose signature

occurs of the same period, may have been his colleague as engraver for the mints of Tarentum, Heraclea and Metapontum.

To another engraver of the name of **APISTOXENOS**, who flourished during the first quarter of the third century before Christ, may belong the following Tarentine stater of the Vlasto collection, which has been described before by Mr. E. J. Seltman in *Zeitschrift für Numismatik*, Bd. XIX. 1895, p. 284.

1. **Æ**. Didrachm (Period of Pyrrhus, *circ.* B.C. 281). Obv. Youth on horseback to l., holds reins in one hand and with the other he places a wreath on the horse's head which is horned; beneath horse, horned serpent (cirrus) projecting with the end of its tail an arrow which it holds between its teeth; beneath, monogram **Α**; behind, horseman, **APICTOΞ**.



℞. Taras on dolphin holding trident in l. hand and cornucopiae in r.; in front of Taras, **Ρ**; to r. **TAPAΣ**.



This interesting coin bears an undoubted artist's signature, which appears in four different forms: 1. On obv., in minute characters: **APICTOΞ**; 2. by the monogram **Α** which may be read **Α Π Ι Σ Τ Ο**; 3. by the symbol explained by Mr. Seltman, *αριστον τασον* (a kind of rebus on the name of the engraver); 4. on **℞**. by the monogram **Ρ** — and not **Φ** as Mr. Seltman has read in error.

Other Tarentine staters bear either on obv. or on **℞**., the letter **Α**, which may in some cases stand for an engraver's signature, but mostly for that of a magistrate or *faber aerarius*.

Aristoxenos may be the originator — if not the artist **Φ** (Philistionos) — of the type of Herakles strangling the lion on the fine

coins of Heraklea, a type which the artist KAA has reproduced with such perfection. These artists were probably Gem-engravers at the same time, and a little gem lately found at Catana represents the same subject, which for the sake of comparison is not without interest (Blanchet, *Monnaies grecques*, p. 82).

ARMAGNAC, PIERRE D' (French). Brother of Simon d'Armagnac; Coin-engraver at the Mint of Saint-Palais, *circa* 1660.

ARMAGNAC, SIMON D' (French). Coin-engraver at the Mint of Navarre, *circa* 1660.

ARMAND (French). Die-sinker of the first half of the nineteenth century. He signed a medal with portrait of Hedlinger, 1823, and others of Dr Albrecht von Haller (1708-1777) of Berne; — and, Visit of Charles X. to the Paris Hôtel-Dieu, 1824. He also contributed to Durand's Series of Portrait-medals of Celebrities, one of his medals in this series being that of Jean Philippe Rameau, 1823.

ARMAND, CHARLES (French). Mint-master at Clermont (Auvergne), 1549-1594.

ARMAND, FRANÇOIS D' (French). Mint-master at Marseilles, 1581-1592.

ARMAND, GILBERT (French). Coin-engraver at the Mint of Clermont (Auvergne), 1589-1594.

ARMAND, MICHEL (French). Master of the Mint of Riom, 1594-1598. Douzains of 1595 and 1596 of this Mint are sometimes met with bearing the distinctive sign of this Mint-master, which is an O and a crescent before the date.

BIBLIOGRAPHY. — Paul Bordeaux, *Les ateliers monétaires de Clermont-Ferrand et de Riom pendant la Ligue*, *Annuaire numismatique*, 1895.

ARMSTEAD, HENRY HUGH (Brit.). Sculptor, born in London, June 18, 1828.

“Armstead received his artistic education at the School of Design, Somerset House, Leigh's School, Maddox Street, Mr. Carey's School, and the Royal Academy. As a designer, modeller, and chaser of silver, gold, and jewellery, and a draughtsman on wood, he has executed a large number of works. Among those in silver, the most important are the “Charles Kean Testimonial”, the “St George's Vase”, “Doncaster Race Plate”, the “Tennyson Vase” (Silver Medal obtained for that and other works in Paris, 1855), and the “Packington Shield”. His last important work in silver (for which the Medal of the 1862 Exhibition was obtained) was the “Outram Shield”, on view at the South Kensington Museum”. (Victor G. Plarr, *Men and Women of the time*, 1899.)

This sculptor's works in marble, bronze, stone and wood, are very numerous, and adorn many of the public buildings of London.

Mr. Armstead has been an Associate of the Royal Academy since 1875, and was elected an Academician, December 18, 1879.

In 1891, he executed some pattern pieces for a new coinage; these patterns were not adopted.



Obv. of Pattern Half-Crown.



Obv. of Pattern Crown.



Reverses of Pattern Florin.



Obv. of Pattern Shilling. Obv. of Pattern Shilling. R. or Pattern Shilling.

At the Royal Academy Exhibition of 1899, this artist showed a beautiful bronze Medallion of Frau Dr Fischer-Nissen.

BIBLIOGRAPHY. — Lewis F. Day, *The Coin of the Realm*, Numismatic Circular, March 1898. — *Royal Academy Pictures*, 1899, Part II. — V. G. Plarr, *Men and Women of the Time*, London, 1899.

ARMSTRONG, SIR THOMAS (*Brit.*). “ Charles II granted on the 14. December 1660 to Sir T. Armstrong, knt., his heirs, &c., by

patent, power to coin, during twenty-one years, such a quantity of farthing tokens of copper as might be conveniently issued during the said term amongst his Majesty's subjects in Ireland. For this privilege he was to pay yearly the sum of 16 l. 13 s. 4 d. " In 1680 he had not yet been able to make use of his patent, which was renewed to him, but copper halfpence with the inscription CAROLUS SECUNDUS DEI GRATIA MAGN. BRITANN. FRANC. ET HIBERN. REX were only struck and made current in the following year, after Armstrong had sold to John Knox of Dublin for 15000 l. all the powers granted to him.

BIBLIOGRAPHY. — Ruding, *op. cit.*

ARNALD, PETER (*Brit.*). Keeper and Assayer of the Mint of Aquen in Gascony, under Edward III., *circa* 1358.

BIBLIOGRAPHY. — Ruding, *op. cit.*, II.

ARNALD DELESCAPOINZ. *Vide* DELESCAPOINZ.

ARNAUD, A. (*French.*). Medallist of the nineteenth century, who probably resided at Naples. His signature occurs on a medal of Signora Dr Trottole di Ruggiero (about A. D. 1150) of Salerno and Palermo.

ARNAU (*Span.*). This contemporary Medallist, residing in Madrid, has engraved in 1900 a Portrait-medal of the Spanish politician, Emilio Castelar. The medal is executed in the style of the Italian artist Giacomo Arezzo.

ARNAUM, E. (*Span.*). Contemporary Die-sinker, whose signature is found on the Barcelona Exhibition medal of 1838. The portrait-ure is very poor; the modelling of the figures on R. is better.

ARNAUNÉ (*French.*). Succeeded M. de Foville as Director of the Paris Mint in 1900. He was one of the Secretaries of the International Numismatic Congress held in Paris, on the 14-16 June, 1900.

ARNBURGER, PETER (*Germ.*). Mint-master at Zweibrücken, 1584-1589; † 1612.

ARNNSBERG, PETER (**ARNSBERG, ARNSPERCER**). Mint-master at Hanau, 1603-1606.

ARNOLD, GEORG (*Germ.*). Executed Patterns for Coins and Medals of Bamberg, 1676-1686.

ARNOLD, HANS (*Germ.*). Mint-master at Freiberg in Saxony, 1465-1488.

ARNOLD, JOHANN REINHARD (*Germ.*). Mint-master at Friedberg in der Wetterau, 1679-1688.

ARNOLD (*Brit.*). A Birmingham Die-sinker of the latter end of the eighteenth century, and Engraver of numerous Halfpenny tokens, some of which are not without artistic merit. The best known of these are : S & T. Ashley, Aylsham, 1795 ; — T. Dennis, Bakers, 1795 ; — M. Lambe and Son, Bath, 1794 ; — Tolly, Bath, 1794 ; — Glover, Bath ; — M. Lambe and Son, Bath (4 var.) ; — W. Mighell, Brighton, 1796 ; — Lambe, Bristol ; — J. Chester, Bristol, 1796 ; — Bungay, 1794 ; — Delf and Co, Bungay, 1795 ; — Chelsea, 1795 ; — R. Shipden, Cinque Ports, 1794 ; — J. Baster, Devizes, 1796 ; — Dunkirk, 1795 ; — Falmouth, 1797 ; — M. and H. Oppenheim, Glasgow, 1797 ; — C. Hider, Hawkehurst, 1794 ; — D. Arnott, Holt (2 var.) ; — J. Downing, Huddersfield, 1793 ; — Kendal, 1794 ; — W. Myns, Kent, 1794 ; — J. King, Kent, 1794 ; — C. Biggar, London, 1796 ; — B. Burchell, London ; — M. and H. Oppenheim, London, 1797 ; — Dunham and Yallop, Norwich, 1796 ; — J. Clarke, Norwich, 1794 ; — Shephard and Co, Plymouth, 1796 ; — J. Bayly, Poole, 1795 (2 var.) ; — Lambe, Somerset, 1796 ; — J. Simmons, Staplehurst, 1794 ; — T. Ayrton, West Cowes, 1798 ; — Lambe, of Bath, Wiltshire, 1794 ; — R. Loder, Woodbridge, 1796 ; — Yeovil, 1797, &c.

BIBLIOGRAPHY. — Pye, *Provincial Copper Coins, Tokens of Trade, &c.*, London n. d.

ARNOLDT, CHRISTOPH (*Germ.*). Mint-master at Kulmbach, 1622.

ARNOT (*Dutch*). Moneyer and Coin-engraver at Alost in the thirteenth century. A *Maille* of that epoch bears his name.

ARNOU, CLAUDE (*French*). Mint-contractor at Cugnon (Löwenstein-Rochefort), 1626.

ARNOULD (*Belg.*). Moneyer appointed in 1428 to engrave the coins of the Mint of Saint Mihiel (Barrois).

ARON, TONI (*Germ.*). A modern German Draughtsman and Painter, who designed a medal struck in 1887 to commemorate the Shooting Festival that took place in that year at Frankfort-on-Main.

BIBLIOGRAPHY. — P. Joseph and E. Fellner, *op. cit.*, p. 506.

ARONDEAUX, R. (*Dutch*). A Flemish Medallist of the end of the seventeenth and beginning of the eighteenth century, resided chiefly in the Netherlands, at Davenport and other places. His family had settled in the United Provinces in consequence of the religious persecutions of Philip II. ; a certain Isaac Arondeaux came from Ghent to Hulst in Flanders, where he filled the position of town clerk

from 1591 to 1594; his descendants resided at Flushing, Leyden, &c.

R. Arondeaux worked between 1678 and 1702, and he probably died in the early part of the eighteenth century. About 30 of his medals are known, several belonging to the English series, executed during a stay the artist made in this country under the reign of William III.; others illustrate events of the rule of Louis XIV., and were commissioned by the Comte d'Avaux, French Ambassador in the Netherlands. These medals generally bear his monogram **A.**, or **RA.**, when not signed in full; the Hague Museum possesses a complete collection of them: 1678. Peace of Nimwe-



Peace of Ryswick.

gen; — 1683. Gerhard Brandt, historian and ecclesiastic; — 1687. Louis XIV., Friendly relations with the Netherlands under the Comte d'Avaux; — Recovery of Louis XIV., 1687 (3 var.); — 1685. Beheading of Monmouth and Argyle; — 1688. Landing of William of Orange at Torbay; — 1689. Coronation of William and Mary; — 1690. Battle of the Boyne (2 var.); — 1691. Pacification of Ireland; — 1691. Triumphal entry of William III. into the Hague (4 var.); — 1691. Congress of the allied Princes assembled to decide their future proceedings against Louis XIV.; — 1692. Battle of La Hogue (2 var.); — 1693. Presage of a new Era; — 1695. Namur retaken; — 1695. Death of Queen Mary (several varieties); — 1696. Insurrection at Amsterdam (2 var.); — 1697. Peace of Ryswick (2 types); — 1699. Treaty of Carlowitz; — 1700. The condition of Europe and the Pope's Jubilee; — 1702. 100th Anniversary of the Foundation of the East India Company; — 1702. Death of William III.

This artist also engraved a medal on the Marriage of King Charles XI. of Sweden with Ulrica Eleonora and another on the Peace of Ryswick, 1697 (*illustrated*).

Pinchart says that Arondeaux's later medals are elegantly modelled and beautifully treated, and that they place the artist in the rank of the best medallists of his time.

BIBLIOGRAPHY. — A. Pinchart, *Nagler's Künstler Lexicon*, II, 297. — A. P., *Biographie des graveurs belges*, 1852. — Franks and Grueber, *op. cit.* — Bolzenthall, *op. cit.* — Van Loon, *op. cit.* — Flad, *Berühmte Medailleurs, &c.* Heildeberg, 1751. — *De Historiepenningen, in Munten betrekking hebbende op het Stadhuis van Oranjen-Nassau*, Haarlem, n. d.

ARNPERGER, VEIT (*Austr.*). Medallist, known to have executed the model for the large Marriage-medal of Maximilian, 1515, which weighs 350 Marks. He also cut some coin-dies, for which payments are recorded in contemporary documents.

BIBLIOGRAPHY. — *Mittheilungen des Clubs, &c.*, October, 1890.

ARPO (*Germ.*). Monetarius at Ratisbon, *circ.* 970.

ARRABAL, P. G. (*Span.*). Die-sinker and Medallist of the early part of the nineteenth century. His signature **ARRABAL**, or **ARBL. F.** or also **P. G. A.** appears on medals of Ferdinand VII., of Buenos-Ayres, 1808, and Guatemala. He seems to have been employed by the Spanish government to engrave colonial coins. By him are also a medallion of Ferd. VII., 1808, and a medal on the Reconquest of Santiago de Chile, 1814.

BIBLIOGRAPHY. — A. Rosa, *Juras y Proclamaciones de Reyes en la America Española*, Buenos Aires, 1892. — Medina, *Medallas coloniales Hispano-Americanas*, 1900.

ARRAN, JAMES EARL OF (*Scotch*). He was licensed to coin gold Unicorns under James V., 1517-1519, and issued in 1554 a considerable coinage of Bawbees. His initials (**I. G.**) occur on a gold Lion of Mary Queen of Scots 1553, during his regency.

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, Edinburgh, 1887.

ARRAS, JAN VAN (*Belg.*). Mint-master at Brussels and Waelhem, 1420-1421.

BIBLIOGRAPHY. — A. de Witte, *Histoire monétaire des Comtes de Louvain, Ducs de Brabant, &c.*, 1899.

ARSEN. *Vide* **ARSENIO**.

ARSENIO (*Ital.*). Medallist of the sixteenth century, who flourished about 1550. His signature **APZEN** or **APCEN** appears on medals dedicated to the poet Giovanni Bressani of Bergamo, and Navagero, patrician of Venice.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 161, III, 62.

ARUNDELL, THE HON^{BLE} RICHARD (*Brit.*). Master of the Mint in London, from the 11th to the 18th year of George II.'s reign. He is connected with the presentation to the Lords Commissioners of the

L. FORRER. — *Biographical Notices of Medallists.* — I.

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Treasury of a memorial dealing with the means for preventing the practice of filing and defrauding the currency.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I and II.

ARTS, AIMÉ DES (*Swiss*). Chief-Engraver at the Mint of Geneva from Nov. 16, 1556 to the end of 1570.

ARUNDEUS, THOMAS (*Germ.*). Goldsmith and Seal-engraver at Frankenthal, *circ.* 1593-1597.

ARVILORDUS (*French*). Merovingian Moneyer at Limoges.

A. R. W. *Vide* **ADAM RUDOLF WERNER**. Die-sinker at Stuttgart, 1742 to 1784.

APX... (*Greek*). Coin-engraver's signature(?) on a coin of Seleucus Nicator, with head of Herakles in lion's skin on obv., and **ΡΞ**. Zeus Aetophoros seated; on the seat in minute characters **APX**.

BIBLIOGRAPHY. — Brunn, *op. cit.* — Combe, *Num. Mus. Brit.*, t. XI, 22.

A. S. *Vide* **ANTON SCHÄFER** (**SCHÄFFER**). Engraver, Master of the Mint at Mannheim, 1744 to 1799.

A. S. *Vide* **ANTONIO SIGNORETTI**. Mint-master at Parma, 1559-1568.

A. S. *Vide* **ANTON STADLER**. Die-sinker at Augsburg, first half of the sixteenth century, 1520-1550.

A. S. *Vide* **ANTONIO SEGNI**. Papal Mint-master at Fuligno, 1500-1516.

A. S. *Vide* **ANDREAS SCHEELE**. Goldsmith, then Mint-master, at Hanover, 1666-1674, and at the same time, Einbeck, 1668-1672.

A. S. or **STR.** *Vide* **ANDREAS STRÖMER**. Mint-master at Stockholm, 1684-1699.

A. S. *Vide* **ANTONIO SELVI**. Die-sinker at Florence, *circa* 1720.

A. S. F. *Vide* **ADAM SCHULTZ**. Die-sinker at Copenhagen, 1716-1724.

A. S. *Vide* **JOHANN ANTON SCHRÖDER**. Mint-master at Hanover, and Neuhaus, near Paderborn, 1751-1777.

A. S. *Vide* **ALEXIS SCHNEESE**. Mint-master at St Petersburg, 1766-1772.

A. ST. *Vide* **A. STANGER** in Munich.

A. S. *Vide* **ANTON SCHABEL**. Die-sinker at Venice, 1765-1797; worked at Vienna from 1766 to 1769.

A. S. *Vide* **A. STIELER**. Die-sinker at Mayence, 1767-1774.

A. S. *Vide* **ANTON STÖHR**. Warden of the Mint at Prague, 1768-1773.

A. S. *Vide* **ASCHBACHER** and **STOCKER**. Mint-master and Warden of the Mint at Hall in Tyrol, 1765-1771.

A. S. or $\frac{A}{S}$. *Vide* **ABRAHAM ABRAHAMSON**. German Medallist, 1780-1811.

A. S. *Vide* **A. SCHARFF**. Contemporary Medallist of Vienna; † 1903.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ASCANI, PELLEGRINO (*Ital.*) Painter of Modena who worked during the early part of the eighteenth century, and designed some medals for the artists of his time. He died about 1714.

ASCANIO. *Vide* **CONDIVI, ASCANIO**.

ASKINS, JOSEPH (*Brit.*). Issued some trade tickets in 1796.

ASCHARI, M. (*Ital.*). Signature of an Artist of merit, who flourished *circa* 1725, but about whom no details are known.

ASELEER, JOSEPH (*Belg.*). Nineteenth century Die-sinker of Brussels.

ASPASIOS (*Greek*). An intaglio in the Vienna Museum, signed by this artist, reproduces the bust of the Athena Parthenos of Pheidias. From this beautiful copy, the famous statue of the great master can be reconstituted; it has preserved to us faithfully the features of that goddess, as Pheidias conceived them. The only two other gems that may be attributed with any certainty to this skilful engraver are a Hermes of Dionysos Pogon, in the Brit. Museum, and a fragment, in the Florence Museum, showing only the remains of a draped bust and the extremities of a thick set beard (Jupiter?). King gives a number of others, which are probably all comparatively modern, the engraver having added this celebrated signature in order to enhance the value of his work; among these are: Head of Junius Brutus (Raspe); — Head of Agrippina the Elder as Ceres; beryl (Marlborough); — Juno standing, with peacock at her feet; — Head of the City of Antioch (Worsley). Some may have been cut by good artists, as for example, Natter, but the signature would

then have been inserted by some unscrupulous dealer or collector (or possibly by Natter himself) for the purpose of passing the gem as an antique.

Cerbara is said to have engraved gems which he signed **ΑΣΠΑΣΙΟΥ**.



ATHENA. — Gem of Aspasios in Vienna. (Eckhel, *Choix de pierres gravées*, pl. xviii).

The bust of Pheidias' Athena, engraved by Aspasios, was first published by Canini in 1669, who took it for the portrait of the famous Aspasia.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, pp. 122, 161, 162, 293. — King, *op. cit.*, p. 214. — Brunn, *op. cit.*, II, 323.

ASPRUCK, FRANZ (*Belg.*). Jeweller, Painter, and Engraver of the sixteenth century. No medals by him are known, but some of his other works, dating between 1598 and 1601 are of great merit and very rare.

BIBLIOGRAPHY. — Nagler, *Monogrammisten*. — Meyer, *Allgemeines Künstler-Lexicon*.

ASPUS, a fictitious signature on an amethyst representing a Centaur carrying off a Bacchante.

ASSEGNES, C. D' (*Belg.*). Engraver of two medals, struck in 1618 and 1620, in honour of Prince Maurice of Nassau.

ASSONNEVILLE, LUCAS D' (*Belg.*). His name is mentioned in documents of the sixteenth century, viz., 1573, as a Goldsmith at Bruges, and afterwards, 1582, as Coin-engraver at the Mint of Arras.

ASTESANO, ORAZIO, or **ORAZIO DA ASTI** (*Ital.*), (who latinized his signature on his works, **HASTESANUS**), is the author, according

to Zani, of several medals, some dedicated to Pope Urbanus VIII. ; they were executed, *circa* 1600. He was Mint-engraver at Turin, 1610.

ASTOR, J. DIEGO DE (*Spanish*). Medallist and Engraver on copper who worked in Spain during the early portion of the seventeenth century. He was born at Toledo, and learnt drawing under the celebrated painter Dom. Theotocopuli, surnamed El Greco. In 1609 Philippe III. gave Astor an appointment at the Segovia Mint, a post which was continued to his son by Philip IV. in 1633. Three years later, in 1636, he was called to Madrid to engrave the Royal seals.

BIBLIOGRAPHY. — A. Pinchart and W. Schmidt. *Nagler's Künstler Lexicon*, II, 357. — Bolzenthall, *op. cit.* — Cean Bermudez, *Dicc.*

ASTRUC, Z. (*French*). Contemporary Sculptor and Medallist. His beautiful portrait-medal of a young girl is illustrated in *Les Médailleurs contemporains*, by R. Marx, Paris, 1897.

A. T. *Vide* **ANTONIO TRAVANI**. Medallist at Rome, 1640-1692.

A. T. *Vide* **ANTONIO TRAVANI**. Medallist at Rome, † 1741.

A. T. or A. *Vide* **ANDREAS TYMPE**. Mint-master at Lüneburg, 1643-1648, Warden at Rostock, 1650, and Mint-master at the latter city, 1659 and 1660.

A. T. *Vide* **ANDREAS TYMPF**. Mint-master at Fraustadt, 1646, and Posen; 1652-1667.

A. T. *Vide* **A. TRIFFONOFF**. Mint-master at Tiflis, 1812-1832.

A. T. *Vide* **ADOLPH THOMAS**. Die-sinker at Dresden, *circa* 1822.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ATHENADES (*Greek*). An intaglio on a ring found at Kertch, representing a seated Scythian, attentively looking at an arrow, is signed ΑΘΗΝΑΔΗΣ. From the place of the find and the style of engraving, it is supposed that Athenades worked at Panticapæum towards the end of the fifth century B.C.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, 1894.

ATHENAS (*French*). Mint-master at Nantes, from the year IV of the Republic to 1817. Distinctive symbol, an anchor.

ATHENION (*Greek*). Gem-engraver who probably worked at the court of Eumenes II. (197-159). His signature ΑΘΗΝΙΩΝ appears in relief on a cameo in onyx of the Museum at Naples showing Zeus in quadriga, crushing the serpent-legged Giants. Prof. Furt-

waengler was the first to draw attention to the similarity of work and style between this cameo and the fine bas-relief which adorns the Altar of the Giants at Pergamum. M. Babelon mentions another cameo of the Vienna collection, unsigned, representing the same scene, which may have been cut by Athenion, unless it is a later copy. The Brit. Museum possesses a cameo bearing the same signature, which represents Eumenes II. in a biga led by Athena, a probable allusion to the triumph of the king of Pergamum over Prusias of Bithynia or Perseus of Macedonia. M. Babelon adds: "Athenion represents in the art of glyptics the school of Pergamum; his two camei which are preserved to us show that he was worthy to figure at the court of the Attalids by the side of sculptors like Isigonos, Phrymachos, Stratonichos and Antigonos; with them he prefers to depict subjects celebrating the glory of the Pergamenese kings or mythological episodes with emblematic allusions to it; like the works of sculpture of Pergamum, Athenion's camei bear the impress of a style, impetuous and full of movement, united with fine technical qualities, common to most of the works of the Hellenistic period. We are far from the calm and quiet scenes treated with such majesty by the lithoglyphists or sculptors of the fifth century".

Athenion's signature is found also on some gems of posterior date. Köhler remarks: "... "Es ergibt sich also, dass der Meister jenes donnernden Jupiter ebenfalls der Zeit des Augustus angehört, wie Dioskurides und sein Schüler Eutyches, aus Aegaea". But further research has enabled critics to assign an earlier date to this celebrated gem-engraver.

BIBLIOGRAPHY. — Babelon, *op. cit.*, 130-133, 293. — Furtwaengler, *Studien über die Gemmen mit Künstlerinschriften in Jahrbuch des kais. deut. archäol. Instituts*, 1888 and 1889. — Do, *Antike Gemmen*, pl. VII, 2. — Brunn, *op. cit.*, II, 326.

ATHEUNIS, GASPAR (*Belg.*). Mint-master at Brussels and Antwerp, 1639-57.

ATKINSON, H. W. (*Brit.*). Provost of the moneyers at the London Mint under George IV.

ATRI... (*Greek*). Probably a Coin-engraver's signature on obols of Massilia, third century B.C.

BIBLIOGRAPHY. — Lenormant, *La Monnaie dans l'antiquité*, t. III. — Forrer, *Les signatures de graveurs sur les monnaies grecques*, 1903.

ATSYLL, RICHARD (*Brit.*). Gem-engraver of the beginning of the sixteenth century, in the employ of Henry VIII. of England, from whom he received a yearly income of £ 20. The Duke of Devonshire owns a sardonyx cut by him with a head of Henry VIII. He is

also mentioned, rightly or wrongly, as having engraved seals, official and others, under that reign.

BIBLIOGRAPHY. — Nagler's *Künstler Lexicon*. — Walpole, *Anecdotes of Painting*. — Fiorillo, *Gesch. der zeichn. Künste*, V, 217.

ATTIO MORETTI, MARCO (*Ital.*). Bolognese Engraver, flourished about 1495. He did not leave any works of note, although he is praised by Achillini, and in a Latin elegy (1509).

AUBÉ (*French*). Contemporary Medallist. M. Roger Marx illustrates in *Les Médailleurs contemporains*, Paris, 1898, a beautiful medal by this artist presenting on obv. Gallia and America joining hands across the ocean.

AUBLET, NICOLAS (*French*). Sculptor, born in 1833, † 1860; pupil of Rude. He executed several Portrait-medallions; one of them, that of M. Dubois of Geneva, was exhibited at the Salon of 1851.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

AUCKLAND, LORD (*Brit.*). Master of the London Mint, *anni* 1 to 4 of William IV.'s reign.

AUDIER, FRANÇOIS (*French*). Mint-master at Limoges, in 1475, 1483, 1484 and 1487.

AUDIER, GUILLAUME (*French*). Mint-master at Limoges, elected in 1474 for a term of three years, and re-elected in 1477 for another six years.

AUDINET LE BAILLY (*French*). Die-cutter at the Mint of Dijon, cited in 1420.

BIBLIOGRAPHY. — A. Barthélemy, *Monnaies des ducs de Bourgogne*, p. 65. — Durand. *Mss. Dict. des Graveurs en Médailles*.

AUDOYN, GUILLAUME (*French*). Moneyer at Limoges, *circa* 1382.

AUDRAN, GÉRARD (*Ital.*). Sculptor and Medallist of the second half of the seventeenth century.

AUDRY DE VEELY (*French*). Die-cutter at the Mint of Dijon, fifteenth century.

AUERBACH, SALOMON (*Germ.*). Mint-engraver at Würzburg, 1746-1751.

AUG., I (*Ital.*). Probably Giovanni Maria Augustello, a Piedmontese sculptor. He flourished *circa* 1575. There is a medal of Charles Emmanuel, Duke of Savoy, 1580-1630, with portrait by him.

BIBLIOGRAPHY. — Armand, *op. cit.*

AUGER, JEHAN (*French*). Goldsmith and Engraver of coins of the sixteenth century.

AUGER, JACQUES (*French*). Goldsmith and Coin-engraver of Bourges; was entrusted with the execution of a new seal in silver for the Cathedral of St Etienne. In 1564 he cut another with the arms of the city, and again in 1575 one for the Chapter House, where he represented Lescadius, Prefect of Gaul, giving refuge to St Ursinus, apostle of Berry. The artist received in 1577 the sum of 15 livres 17 sous. According to another document Auger was paid 35 livres for cutting the dies of a medal presented by the city to François, Duke of Alençon, brother of Henry III. of France, on his nomination as Duke of Berry. He was Mint-engraver at Bourges, and died in 1581.

AUGER, JACQUES (*French*). Son of the last, whom he succeeded at the Mint of Bourges as Engraver, 1581-1598.

AUGER, PIERRE (*French*). Is mentioned as having received in 1577 from the city of Bourges the sum of 35 écus on his appointment as Master of the Mint there. He died in 1579.

BIBLIOGRAPHY. — Baron de Girardot, *Les Artistes de Bourges*. — Pierquin de Gembloux, *Histoire monétaire philologique du Berry*, Bourges, 1840. — Nagler's *Künstler Lexicon*.

AUGINET, T. (*French*). Signed a medal of the “Chambre des Marchands carriers” constituted in 1840 at Paris.

AUGUSTE, HENRI (*French*). Son of Robert Joseph Auguste, a distinguished Parisian Goldsmith of the second half of the eighteenth century. Henri A. was born, 18. March 1759, and was apprenticed to his father, whose talent he inherited. In 1790, he suggested before the National Assembly the erection of a statue to Louis XVI. out of bell-metal. He worked later on under Denon at the Paris Mint, and in conjunction with Brenet engraved the commemorative medal of the Battle of Marengo, 1800, and another on the Death of General Desaix. At the first Paris Industrial Exhibition, *Anno X* of the Republic, he obtained a gold medal. Some of his works, the fine toilet table of the Empress Josephine, 1804, the two Candelabra which Napoleon presented to the Church of St Denis in 1806, &c. display his keen sense of art.

By Auguste are also medals of Bonaparte *R.* La Ville de Lille au Premier Consul; — *R.* La Ville de Paris au Premier Consul; etc.

AUGUSTO, AGOSTINO DE (*Ital.*). Coin-engraver at the Mint of Naples, 1505-1528.

AULNOIS, SILVESTRE DES (*French*). Mint-master at Angers, 1440-1458.

AULICZEK, DOMINIKUS (*Pole*). Medallist and Die-sinker, born in 1734 at Policzka in Bohemia, became Inspector of the Porcelain Manufactory of Nymphenburg in 1765, and Sculptor to the Court in 1772. He worked for the Mint at Heidelberg under Franz Andreas Schega in 1768, and died in 1803. He was a clever modeller.

BIBLIOGRAPHY. — Hirth, *Coll. Text, I. Abth., S. XXII ff. Wittelsbach. S. 26, Nr. 186.* — J. V. Kull, *Aus bayerischen Archiven*, 1900.

AULUS (*Greek*). Son of Alexas, and brother of Quintus, a celebrated Gem-engraver of early Roman imperial times. His signature is found on a large number of intagli and camei, among which M. Babelon quotes the following as probably genuine : 1. Two antique pastes, from a cameo representing Poseidon and Amymone ; the one belongs to the Brit. Museum, and the other to a private collection ; the signature is **ΑΥΛΟC ΑΛΕΞΑ ΕΠΟΙΕΙ** ; — 2. Eros nailing a butterfly to the trunk of a tree ; signed, **ΑΥΛΟC**. This jacinth is now lost, but was formerly in the Fulvio Orsini collection ; — 3. Eros, his feet in fetters, condemned to work like a slave ; he hides his head in his hands which are resting on the handle of a hoe ; in exergue, **ΑΥΛΟC**. This cameo, which is also lost, was published in the eighteenth century by Bracci, in *Memorie degli antiqui incisori*, pl. xxxiii ; — 4. Aphrodite seated on a rock, playing with Eros fluttering about her ; in exergue, **ΑΥΛΟC**. Cornelian, in the Brit. Museum ; — 5. Male figure in quadriga galloping ; the signature is in the genitive case, **ΑΥΛΟΥ** ; probably the copy of a Greek statue of the best period or of a monetary type like those of the Syracusan coins of the fourth century. Modern paste, cast from the antique ; Berlin Museum ; — 6. Horseman armed with spear and shield ; in exergue, **ΑΥΛΟΥ**. Sardonyx, in the Florence Museum ; — 7. Facing head of young Satyr, published by Winckelmann, *Monuments inédits*, p. 72, n° 58 ; signature, **ΑΥΛΟΥ** ; — 8. Bust of Artemis, with the same signature ; a fine jacinth in the Ludovisi collection at Rome ; — 9. A cornelian of the Berlin Museum representing a cock and a hen, with the fragments of a signature ...**ΛΟΥ** which may stand for Aulus, or Hyllus.

Natter confesses to have placed a Greek inscription, and amongst others, the signature of **ΑΥΛΟC** on gems he cut, and notably on a copy of the *Venus Vettori*, of which he made a *Danae*, but he affirms that he never sold any such as antique.

The following gems mentioned by King, signed *Aulus* are probably modern, or if antique have had the signature added at the end of the eighteenth century, when gem-collecting was so universal that a large number of forgeries were made in order to supply the

demand. Cupid chained before a trophy, sard. (Carlisle); — Cupid holding a cornucopia, chalcedony (Raspe); — Head of the young Augustus, sard. (Lippert); — Horseman in armour, sard. (Florence); — Forepart of a horse, garnet (Caylus); — Diana or Amazon, sard. (Buoncompagni); — Aesculapius-bust, sard. (Strozzi); — Head of Faun, front face, sard. (Jenkins); — Female pouring a libation (Stosch); — Head of Hercules, sard. (Northumberland); — Youthful head, cameo (Collegio Romano): — Lion devouring a horse, green jasper (Meghan); — Mercury holding a ram's head, sard. (Raspe); — Head of Sextus Pompeius; — Head of Ptolemy Philopator or of Abdolonymus, sard. (Bibliothèque Nationale, Paris); — Quadriga, sard. (Carlisle); — Venus seated on a rock balancing a stick, at which a little cupid catches, agate (Jenkins); — Cupid holding a butterfly, jacinth (The Hague); — Head of Ceres, sard. (Marquis de Drée); — Faun's head, nicolo (Beck); — Head of Laocöon (Bibliothèque Nationale); — Lion seizing a stag, red jasper (Lord Meghan); — Head of Maecenas, sard (Lord Greville); — Mercury carrying the infant Bacchus, jacinth (The Hague); — Pan and Olympus, sard of three layers (Beck); — Sacrifice to Venus: three females, a man, and a satyr, perhaps of the sixteenth century.

Prof. Furtwängler in *Antike Gemmen*, 1900, writes: "Aulos arbeitete wie Kleon streng klassizistisch (T. XLIX. 31) daneben aber auch ganz frei mit Motiven der hellenistischen Art, auf Intagli (T. XLIX, 17, 23, 27), wie auf Kameen (T. LVII, 7). Er hatte nicht den hohen Ergeiz seiner vornehmeren Kollegen; er nahm auch kleine Aufträge an und signierte selbst sehr unbedeutende Sachen. So ist denn auch seine Signatur in neueren Zeiten häufiger gefälscht worden als diese. Von einem Kameo mit der Komposition unserer (T. LXIV, 77), auf welchem Aulos seinen Vater Alexas nannte, sind nur schlecht erhaltene antike Glasabgüsse auf uns gekommen."

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *Antique Gems*, p. 214.

AUMENER, WALTER (*Brit.*). Warden of the Calais Mint under Edward III., anno 25 of his reign. Another official of the same name was with John Langton *Custos cuneorum*, at Calais, from the 3rd to the 25th year of Henry VII., and in 1446, he was appointed with Richard Vernon to this office, for life. His wages were to be twenty pounds per annum.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, pp. 28, and 46.

AURY, ANTOINE (*French*), 1679-1694. Engraver at the Paris Mint. In the accounts of the City of Paris, he is mentioned as Engraver in ordinary to the King, and as having received payments from 1674 to 1686 for jetons engraved by him. The *Mercure galant*

702 291 *Arduy (Antoine)* graveur des Secy de la chancellerie, 315ⁿ

Antoine Aury grandeur de France et
colonelle de France comte, avec l'écuyer.

[illegible]

2. *Alu*      

BIBLIOGRAPHY. — J.-J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1887.

AURY, PIERRE (*French*). Seal-engraver and Medallist, born on the 4th of December, 1622. In 1685 he received a payment of 332 Livres for two medal-dies. Only two medals by him seem to be known ; one of 1688 representing the Palace of Versailles, and the Crossing of the Rhine, in 1692.

BIBLIOGRAPHY. — J.-J. Guiffrey, *op. cit.*

A. V. Vide A. VOSTER. Die-sinker at Diessenhofen (canton Thurgau), 1773-1777.

A. Vide ANTONIO ALTOVITI. Modeller at Rome, *circa* 1487.

A. V. Vide AGOSTINO VENETIANO or **AGOSTINO DE MUSI.** Modeller and Engraver, *circa* 1540.

A. V. Vide ANDREAS VESTNER. Bavarian Medallist, 1707-1704.

A. V. D. W. Vide A. VAN DER WILGE. Dutch Die-sinker, 1630-1631.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

A. V. Vide ALESSANDRO VITTORIA.

A. V. Signature of a Medallist who worked from 1550 to 1555 and cut several medals, as well as some of the coins of Pope Julius III.

AVANZI, NICCOLO or **DAVANZO** (*Ital.*), a distinguished Stone and Crystal-cutter and Engraver of Verona, who lived in the second half of the sixteenth century. He also worked for some time at Rome. To him we owe a celebrated lapis-lazuli representing the Nativity of our Lord, which it is said, Isabella of Gonzaga, Duchess of Urbino, acquired after great trouble. Avanzi's pupil was Matteo del Nassaro, the famous engraver at the court of Francis I. of France.

BIBLIOGRAPHY. — Babelon, *Camées antiques et modernes*, Paris, 1897.

AVELINE (*French*). Medallist of the beginning of the present century. He engraved a commemorative medal of General Decaen, Governor of Mauritius (Ile-de-France) under the Directoire and First Empire, 1806. He also executed General Decaen's 10 Livre



Dix Livres of General Decaen for Mauritius, by Aveline.

piece (*illustrated*) struck for Mauritius in 1810, and a gold pattern coin.

BIBLIOGRAPHY. — Edwards, *op. cit.*

AVENER, WILLIAM (*Brit.*), “was appointed in the year 1453, with Richard Tunstall, to the office of Warden of exchange and mint, for life, with two shillings and sixpence per day for wages.”

BIBLIOGRAPHY. — Ruding, *op. cit.*, II.

AVERLINO or **AVERULINO, ANTONIO**, surnamed **FILARETE** (*Ital.*). Florentine Architect and Sculptor, born about 1400, died *circa* 1469. A medal in the South Kensington Museum, with incuse inscriptions, was probably modelled and cast by himself; it represents his



Portrait-medal of Averlino.

own portrait. This is probably the oldest Florentine medal. Averulino was engaged, under Duke Francesco Sforza, in the building of the Dome and Castle of Milan, between 1451 and 1454, and he also executed the bronze gate of St. Peter at Rome.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 26. — Fabriczy, *op. cit.*

AVERN, EDWARD (*Brit.*). English Medallist of the beginning of the nineteenth century, lived in Stanhope Street, Clare Market. He is known by two medals of Izaak Walton and Charles Cotton, executed in 1824 for Thomas Gosden, a bookseller, who made a speciality of the sale of works upon angling.

There is also a medal on the death of George IV., with the King's portrait, full face, dated 1830, by him. The work is poor.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

AVERY, W. & J. (*Brit.*). Birmingham Die-sinkers (?) Their signature appears on two tokens given by Batty, II, p. 585, Nos 792-3,

both with obv., APOTHECARIES WEIGHT REGISTERED MARCH. 16. 1847.

AVRY, F. (*Dutch*). Engraver of a medal commemorating the massacre of the brothers John and Cornelius de Witt, 1672. Obv. Busts of the two Statesmen *R.* Many-headed monster preying on two nude bodies.

Avry was probably a Goldsmith. There is a reduction of this piece, evidently by the same engraver.

A. W. *Vide* **ASMUS WAGNER**. Mint-master at Erfurt, 1617-1624.

A. W. or **A. W.** *Vide* **ADRIAN WATERLOOS**. Belgian Medallist, 1600-1684.

A. W. *Vide* **ANDREAS WOLTERECK**. Mint-master at Glückstadt, 1702-1724.

A. W. *Vide* **ALEXIUS WEGELIN**. Mint-master at Cöthen, 1750-1751.

A. W. or **A. WIDE**. *Vide*. **WIDEMANN**. Medallist of Vienna, 1754-1770. Also **WIEDEMANN**.

A. W. *Vide* **ALBERT WAGNER**. Die-sinker at Stuttgart, 1826-1850.

A. W. *Vide* **ALBERT WELLE**. Mint-master at Arolsen, 1829-1840.

A. W. H. *Vide* **ANTON, WILHELM HÜPEDEN**. Mint-master at Hanover, 1707, Osnabrück, 1718, and again at Hanover, 1720.

BIBLIOGRAPHY. — Schlikeysen-Pallmann, *op. cit.*

A. W. & CO. (*Brit.*). Signature of the Publishers of a medal issued in 1788 on the Recovery of Geo. III. from insanity; Atkins, p. 365, n° 49.

AYP (*Greek*). Coin engraver's signature on obols of Massilia (Von Sallet, *Künstlerinschriften*, p. 43).

AXEOCHUS (*Greek*). A fictitious signature found on the following gems: Faun playing the lyre, Cupid holding thyrsus; between them, an altar surmounted by crescent (Stosch); — Head of youthful Hercules, sard. (Cheroffini); — Perseus carrying Medusa's head, signed on the buckler, **AXEOX** (Stosch); — Bacchante, paste (De Thoms); — Hercules, Mercury, and Vulcan, sard. (Count Wackerbarth).

BIBLIOGRAPHY. — King, *op. cit.*, p. 215.

AYCHELBURG, FRIEDRICH VON (*Germ.*). Provisional Mint-master at Joachimsthal, for the Counts of Schlick, 1535.

AYLESBURY, SIR THOMAS (*Brit.*), was granted on the 20th October, 1632, the office of "making and assizing the money-weights", which was renewed to him and his son William Aylesbury later on "It gave to them the agency for the sole making, uttering, and vending all counterpoises, or weights, and grains, and for approving and allowing all balances for his majesty's coins or money of gold, within England and Ireland, for the term of their lives."

BIBLIOGRAPHY. — Rymer, vol. XX, p. 200. — Ruding, *op. cit.*, pp. 386, 391.

AYLESBURY, WILLIAM (*Brit.*). Son of the preceding, was appointed conjointly with his father to the post of Assayer at the Royal Mint, under Charles I. *See notice above.*

AYLMER, LORD (*Brit.*). Comptroller of the Royal Mint, from the 2nd to the 29th year of George II.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 38.

AYMARY, P. (*Brit.*). A native of Tours, who was commanded by King Henry II., in 1180, to come to England, to undertake the work of improving the coinage. The money had been so adulterated that it had to be called in and a new currency, struck under the supervision of this foreign artist, came into force. But, "instead of attending, as it was his duty to do, to the increase of the revenue, and to the restraining the arts of counterfeiters, he was heavily suspected of conniving at the frauds of the moneyers, and having narrowly escaped punishment by Henry's lenity, he was dismissed by him to his own country."

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, p. 171.

AYMERY, NICOLAS (*French*), 1531-1534. Parisian Engraver, born in 1510, was employed at the Court of Navarre to cut the dies for jetons, amongst which one of the best known is that of Galliot Mandat.

BIBLIOGRAPHY. — *Les Graveurs du Béarn*, Dax, 1888.

AYMERY, OLIVIER (*French*). Mint-master general, 1555-1556.

AYMERY, RAOUL (*French*), 1362-1368. Coin-engraver for the See of Lyons (*tailliator monetarum nostrarum*) under Archbishop, Charles d'Alençon.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

AYRER, CASPAR (*Germ.*). Mint-master at Frankfort-on-Main, 1618-1625, and later at Mayence, 1627. On the coins, his signature is Æ and a key.

AYRER, HANS JAKOB (*Germ.*). Mint-master at Breuberg, 1622.

AYSZKHER, ABRAHAM (*Bohem.*). Mint-engraver at Kremnitz, 1562 until after 1580.

A. Z. *Vide* **AGOSTINO ZOLIO**. Overseer of the Mint at Venice, 1676-1677.

A. Z. *Vide* **AGATHUS ZIEGLER**. Mint-master at Stolberg, 1790-1807.

BIBLIOGRAPHY. — Schlickeysen-Pallman, *op. cit.*

AZAZEL. The Book of Enoch tells us that “ The art of the lapidary was taught to mankind by the angel Azazel, chief of the angels who took to themselves wives from among the daughters of men ”.

AZEREDO or **AZEVEDO** (*Amer.*). Brazilian Medal-engraver of the nineteenth century. His name appears on a medal of the Hospital Santa Casa da Misericordia, Rio de Janeiro, and others.

BIBLIOGRAPHY. — *Information kindly furnished by Dr Horatio R. Storer.*

B

B... (*Greek*). Supposed signature of a Coin-engraver of Velia, fourth century B.C. A Didrachm (*illustrated*) with helmeted head of Pallas on obv. and Lion devouring stag on R., bears on both sides this signature **B**.



A Didrachm of Thurium (*Circ.* B.C. 420-390) with head of Pallas and R. Bull to l. bears a similar signature **B**.



B. *Vide* **BRICHAUT**. Issuer of Pattern Coins and other *Pièces de Plaisir*, third quarter of the nineteenth century.

B. *Vide* **BARRE**. French Medallist of the nineteenth century, 1793-1855.

B. *Vide* **BURGH**. British Gem-engraver and Medallist, † 1814.

B. *Vide* **BARNETT**. British Die-sinker of the end of the eighteenth century and beginning of the nineteenth.

B. *Vide* **BONACHIUS**. Mint-master at Edinburgh, 1363-1393.

B. *Vide* **BESINGER, FRANZ**. Mint-master at Augsburg, *circa* 1441-1444.

B. *Vide* **BERCKEL, TH. VAN**. Belgian Medallist, 1739-1808.

L. FORRER. — *Biographical Notices of Medallists*, — I.

B. *Vide* **BOOTH**. Archbishop of York, 1477-1480, Overseer of the Mint there.

B. *Vide* **BRASCHE**. Mint-master at Güstrow, 1495-1497.

B. *Vide* **BRASCHE, JACOB** and **MELCHIOR**. Mint-masters at Angermünde, *circa* 1508.

B. *Vide* **BERTHELIER**. Mint-master at Geneva, 1555 and 1556.

B. *Vide* **BICHOT**. Die-sinker at Paris, *circa* 1555-1560.

B. *Vide* **BOSIO, E. A.** Mint-master at Passetano, *circa* 1581.

♣ and acorn. *Vide* **BENEDICT BESCHEL**. Mint-master at Saalfeld, 1588-1601.

B. or **N. B.** *Vide* **BRIOT, NICOLAS**. Medallist in Paris and London, 1608-1647.

B. or **T. B.** *Vide* **BRENNER**. Mint-master at Hanover, 1619-1628.

B. or **A. B.** *Vide* **BELLAGRANDE**. Mint-master at Ferrara, *circa* 1622.

B. or **T. B.** *Vide* **BUSHELL**. Mint-master at Aberystwith, and Oxford, *circa* 1646.

B. *Vide* **BENGT**. Die-sinker in Stockholm, 1648-1663.

B. or **H. B.** or **H. C. B.** *Vide* **BONHORST**. Mint-master at Clausthal, 1674-1725.

B. or **I. G. B.** *Vide* **BREUER**. Mint-master at Brunswick, 1675-1685.

B. *Vide* **JAN BOSKAM**. Dutch Die-sinker; resided at Berlin, 1703-1706.

B. *Vide* **BRETON**. Die-sinker in Paris, *circa* 1685.

B. *Vide* **BORATYNI**. Mint-master at Warsaw, 1685.

B. or **I. D. B.** *Vide* **DE BEYER**. Die-sinker at Berne, 1690-1738.

B. or **P. B.** *Vide* **BERG**. Die-sinker at Copenhagen, 1699-1730.

B. or **P. C. B.** *Vide* **PHILIPP CHRISTOPH BECKER**. Austrian Medalist, 1700-1743.

B. or **T. B.** *Vide* **THOMAS BERNARD**. French Medallist, 1678-1720.

B. or G. D. B. *Vide* **G. DE BACKER**. Medallist at Namur, 1711-1715.

B. *Vide* **BÖRER**. Die-sinker at Augsburg, 1731-1756.

B. or L. H. B. *Vide* **BARBIEZ**. Die-sinker at Berlin, 1738-1754.

B. or D. B. *Vide* **BECKER**. Die-sinker at Vienna, 1740-1745.

B. or I. C. B. *Vide* **BUSCH**. Mint-master and Coin-engraver at Ratisbon, 1743-1763.

B. or H. C. B. *Vide* **BAUMGARTEN**. Mint-master at Neustrelitz, 1749-1759.

B. or I. H. B. *Vide* **BERG**. Mint-master at Rostock, 1750-1764.

B. or I. D. B. *Vide* **BILLERT**. Mint-master at Brunswick and Dresden, 1750-1779.

B. or I. E. B. *Vide* **BAUERT**. Medallist of Copenhagen, 1760-1800.

B. *Vide* **BOSLER**. Die-sinker at Darmstadt, 1770-1777.

B. or I. M. B. *Vide* **BÜCKLE**. Mint-master, and Die-sinker at Durlach, 1778-1808, † 1811.

B. *Vide* **BINDERNEGELI**. Mint-master at St Gall, 1780.

B. or H. B. *Vide* **BOLTSCHAUSER**. Medallist, who worked at Zurich; Warden of the Mint at Mannheim, 1780-1812.

B. or F. H. B. *Vide* **BRANDT**. Mint-master at Rostock, 1782-1795.

B. or H. A. B. *Vide* **BRANDT**. Medallist of Berlin, 1789-1845.

B. or H. B. *Vide* **HUGUES BOVY**. Contemporary Medallist of Geneva, born 1841, died 1903.

B. or I. G. B. *Vide* **BETULIUS**. Die-sinker at Stuttgart, 1786-1797.

B. or T. B. *Vide* **BONNETON**. Die-sinker at Geneva, 1788-1797.

B. or G. B. *Vide* **BUNSEN**. Mint-master at Frankfort-on-Main, 1790-1833.

B. *Vide* **BALDENBACH**. Die-sinker in Paris, 1790 † 1802.

B. or B. F. *Vide* **BERNIER**. Die-sinker in Paris, 1790-1797.

B. or C. B. *Vide* **BRUPPACHER, CASPAR**. Mint-master and Die-sinker at Lucerne, 1794.

B. or C. B. *Vide* **BUSCH**. Mint-master at Ratisbon, 1809.

B. or L. B. *Vide* LUDWIG BRUEL. Mint-master at Hanover, 1817-1838.

B. *Vide* KARL WILHELM THEODOR BRUEL. Mint-master at Hanover, 1844-1868.

B. *Vide* BREHMER. Medallist at Hanover, from 1846 onwards.

B. *Vide* BRUMLEN. Mint-master at Brunswick, after 1850.

B. *Vide* BICKHARDT, CHRISTIAN. Engraver at Offenbach, about 1863.

B. *Vide* BISCHOFF, GUSTAV ADOLPH. Engraver at Hanau posterior to 1869.

B. *Vide* BUSCHICK, GUSTAV JULIUS. Mint-master at Dresden previous to 1861.

BIBLIOGRAPHY. — Schlickeysen-Pallman, *op. cit.*

A. B. *Vide* ANTONIO BONONIENSIS. Die-sinker at Rome, *circa* 1550.

A. B. *Vide* AGOSTINO BELLAGRANDE. Mint-master at Ferrara, 1622-1624.

A. B. *Vide* AGOSTINO and TOMMASO BELLAGRANDE. Mint-masters at Ferrara, 1622-1624.

A. B. *Vide* ANDREAS BERLIN. Mint-master at Berlin, 1642-1645; his initials appear as late as 1663 on a Groschen struck at that Mint.

A. B. Signature which occurs on a Portrait-medal of Dr Adriaan Boomsma of Helder, Holland, 1865.

A. B. *Vide* ALOYSIO BATTAJA. Mint-inspector at Venice, under Doge Francesco Molino, 1646-1655.

A. B. *Vide* ADRIAN BECKER. Warden at the Berlin Mint, 1657-1664.

A. B. *Vide* ANDREA BAFFO. Mint-inspector at Venice, 1698.

A. B. *Vide* ALBERT BÄR. Mint-master at Eisenach, 1717-1750; also I. A. B.

A. B. *Vide* ALOYSIO BARBARO. Mint-inspector at Venice, 1751-1752.

A. B. *Vide* ANDREA BON. Mint-inspector at Venice, 1762.

A. B. *Vide* **ANTOINE BOVY**, 1795-1877. Swiss Medallist and Coin-engraver.

A. B. or **Æ.** *Vide* **AUGUSTIN BACCUET** and **AUGUSTIN BINET**. Mint-masters at Geneva, 1654-1655.

A. B. C. *Vide* **A. B. COBURGER**. Mint-master at Eisleben, seventeenth century.

ABR. *Vide* **ABRAHAM ABRAMSON**, 1754-1811. German Medallist.

B. B. *Vide* **BENEDICT BACOD**. Mint-master at Borgo in Savoy, 1523-1528.

B. B. *Vide* **BARTOLOMEO BRUNASSO**. Mint-master at Turin, *circa* 1535.

B. B. *Vide* **BATTISTO BARBARO**. Rector at Cattaro, 1546-1548.

B. B. *Vide* **BARTHEL BECHSTEIN**. Mint-master at Stolberg, 1619-1620, Rudolstadt, 1621, Ichtershausen, 1622, and again at Rudolstadt, 1622-1625.

B. B. *Vide* **BALBI**. Mint-inspector at Venice, 1625.

B. B. *Vide* **BRISSARD-BINET**. French Medallist of the 1848 Revolution period.

B. B. W. *Vide* **BARANOFF**. Die-sinker at St Petersburg, 1853.

B. B. *Vide* **B. BERGSLIEN**. Norwegian Die-sinker, 1856.

C. B. *Vide* **CONRAD BLOC**. Dutch Medallist, 1577-1602.

C. B. *Vide* **CONRAD BECHTMANN**. Mint-master at Aschaffenburg, 1683-1696.

C. B. or **C. BS.** *Vide* **CHRISTOPH BRETTSCHEIDER**. Mint-master at Brieg, 1669-1713.

C. B. *Vide* **CONRAD BÖRER**, 1731-1756. Medallist at Augsburg.

C. B. *Vide* **CASPAR BRUPPACHER**. Mint-master at Lucerne, 1794.

C. B. *Vide* **GEORG CHRISTOPH BUSCH**. Mint-master at Ratisbon, 1773 † 1811.

C. B. *Vide* **CAJUS BRANTH**. Mint-master at Altona, 1818.

C. B. *Vide* **CHRISTOPH BORG**. Mint-master at Stockholm, 1821-1837.

C. B. *Vide* **CARL BECKER**. Die-sinker of Offenbach; the celebrated forger of ancient coins, † 1830.

C. B. H. *Vide* **CHRISTIAN BONHORST**. Mint-master at Essen, 1660-1672.

C. BS. *Vide* **C. BRETTSCHEIDER**. Mint-master at Brieg, 1669-1713.

D. B. *Vide* **DE BEYER**. Die-sinker at Berne, 1698-1738; *vide* also **I. D. B.**

D. B. *Vide* **DE BACKER**. Die-sinker at Namur, 1711-1715.

D. B. F. or **D. B. F. W.** *Vide* **BECKER**. Austrian Medallist, residing at Vienna, 1740-1745.

D. B. *Vide* **DANIEL BOTTCHER**. Mint-master at Thorn, 1760-1763.

D. B. *Vide* **DAVID BEHRENS**. Mint-master at Rostock, 1762.

D. B. *Vide* **DUBOIS**. Die-sinker, and Mint-master at Bremen, 1763-1797.

D. BA. *Vide* **DE BACKER**. Die-sinker at Namur, 1711-1715.

D. BA. *Vide* **DE BACKER**. Die-sinker and Mint-master at Bremen, 1763-1797.

E. B. *Vide* **ERNST BRABANDT**. Die-sinker at Celle, 1670-1705.

E. B. *Vide* **EPHRAIM BRENN**. Mint-master at Warsaw, 1774-1792.

E. B. C. *Vide* **ÉTIENNE BOURGES**. Mint-master at Chambéry, 1565-1569.

E. B. *Vide* **EBERHARDT**. Mint-master at Wortheim, 1765-1777.

F. B. *Vide* **FRÉDÉRIC BRIOT**. Die-sinker at Montbéliard and Stuttgart, 1593-1609.

F. B. *Vide* **FRIEDRICH BRANDT**. Mint-master at Rostock, 1782-1795.

F. B. or **F. BAL.** *Vide* **FILIPPO BALUGANI**. Die-sinker at Bologna, 1770-1780.

F. B. *Vide* **FRANCESCO BARATTINI**. Die-sinker at Bologna, 1770-1796.

F. B. *Vide* **FRANCESCO BARBARO**. Mint-master at Venice, 1796-1797.

G. B. *Vide* **JOHANN GEORG BÜTTNER**. Mint-master at Cassel, 1657-1680.

G. B. *Vide* **GEORG BINNENBÖSE**. Mint-master at Höxter, 1683-1688, and Steuerwald, near Hildesheim, 1689-1690.

G. B. *Vide* **GIAMMARIA BASSI**. Die-sinker at Bologna, 1692.

G. B. *Vide* **GIROLAMO BONLINI**. Mint-inspector at Venice, 1757.

G. B. *Vide* **GEORG BARBIER**. Die-sinker at Düsseldorf, 1765-1803.

G. B. *Vide* **GEORGE BOWERS**. English Medallist, of the second half of the seventeenth century, *circ.* 1650-1689.

G. B. or **I. G. B.** *Vide* **JOHANN GEORG BUNSEN**. Mint-master at Frankfort o. M., 1790-1833.

G. B. *Vide* **GEORG VALENTIN BAUERT**. Die-sinker at Altona, 1790-1840.

G. BET. *Vide* **BETULIUS**. Die-sinker at Stuttgart, 1786-1796; also **I. G. B.**

G. B. H. *Vide* **G. B. HEINICKE**. Medallist of Cassel, *circa* 1863.

G. B. M. *Vide* **GEORG BEST**. Mint-master at Coburg, 1585.

G. B. P. *Vide* **GIOVANNI BATTISTA POZZO**. Die-sinker at Rome, 1580-1590.

G. B. V. F. G. *Vide* ...**BARTOLOMEO VAGGELLI**. Die-sinker at Florence, *circa* 1750.

G. B. V. M. F. *Vide* **GYSBERT VAN MOELINGEN**. Die-sinker at Delft, 1770.

H ⚔ **B.** These letters and monogram are found on several medals executed between 1540 and 1555, by some unknown artist, who probably flourished at Nuremberg. These medals are : Ursula Durr of Nürnberg, undated; — Christoph Scheurl, 1540; — Christoph Tetzl, 1540; — Mathes Hess, 1541; — Ursula, Countess Solms-Lich (1546); — Amalie, Countess Solms-Lich (1546); — ...Countess Solms-Lich. *R.* only, 1546; — Lorenz Muiler and Margaret Nesin, 1547; — Johann Fichard and Frau Elizabeth, 1547; — Justinian von Holzhausen (1547); — Jurig von Hol, 1547; — Lenhart Kobolt, 1552; — Wenzel Jamnitzer, 1552; — Stephan Bair, 1555; — Willibald Gebhard, 1555; — Laux Kreler

and consort Frau Elizabeth, &c. *Vide illustrations under H.* (vol. II, pp. 356-359).

BIBLIOGRAPHY. — Adolf Erman, *Deutsche Medailleure des sechzehnten und siebzehnten Jahrhunderts*, Berlin, 1884.

H. B. *Vide* **HANS BEHEIM** (Beham, Bechem, or Böheim), of Nuremberg, 1435-1507. Die-sinker and Mint-master at Hall (Tyrol).

H. B. mon. *Vide* **HANS BIENER**. Mint-master at Dresden, 1556-1604.

H. B. *Vide* **HANS BURGMAYR**. Die-sinker at Nuremberg, † 1559.

H. B. *Vide* **HERCULES BASSIANUS**. Die-sinker at Padua; worked with Cavino, 1560.

H. B. *Vide* **HANS BECKER**. Mint-master at Halberstadt, 1650-1652.

H. B. *Vide* **HANS BECKER**. Mint-master of the city of Brunswick, 1648-1667.

H. B. *Vide* **HEINRICH BONHORST**. Mint-master, and Warden at Minden, 1669-1671, Clausthal, 1674, † 1711.

H. B. or H. B. *Vide* **JOHANN HEINRICH BOLTSCHAUSER**, 1754-1812. Die-sinker at Zurich, 1780, and Mannheim, 1790.

H. B. *Vide* **HEINRICH BUBERT**. Die-sinker at Berlin, from 1851 to 1857.

I. B. Unknown Die-sinker, whose initials appear on Palatine coins, 1529.

I. B. *Vide* **JOHANN BLUM**. Die-sinker at Bremen, 1631-1650.

I. B. *Vide* **JOHANN BONHORST**. Mint-master at Gotha, 1650.

I. B. *Vide* **JOHANN BENSHEIM**. Die-sinker at Berlin, Danzig and Dresden, 1650-1660.

I. B. *Vide* **J. BENSHEIM**. Die-sinker at Breslau, 1685-1699.

I. B. *Vide* **JOHANN BOSTELMANN**. Mint-master at Wernigerode, 1671-1674, and Wittgenstein, 1675-1677.

I. B. *Vide* **JONAS BÖSEN**. Mint-master at Hildesheim, 1671-1695.

I. B. or BK. *Vide* **JAN BOSKAM**. Dutch Medallist; resided at Berlin, 1679-1705, and Amsterdam, 1705-1708.

I. B. or I. V. B. *Vide* JOHANN ULRICH BRUPPACHER. Die-sinker at Lucerne, 1714-1746.

I. B. *Vide* JEAN LE BLANC. Die-sinker at Paris, 1715-1732.

I. B. *Vide* JEAN BERNARD. French Medallist of the second half of the seventeenth and first half of the eighteenth century, *circ.* 1680-1719.

I. B. *Vide* JOHANN BÖHRINGER. Die-sinker at Biberach, 1730.

I. B. *Vide* JEREMIAS BUNSEN. Mint-master at Arolsen, 1732-1744.

I. B. *Vide* JOHANN BENICKE. Mint-master at Warsaw, 1811-1830.

I. B. or G. B. *Vide* BROCETTI. Italian Die-sinker of the eighteenth century.

I. B. *Vide* I. BARBER. London Medallist of the first half of the nineteenth century.

I. BER. *Vide* HIERONYMUS BERCKHAUSEN. Die-sinker at Nuremberg, 1619-1636.

I. B. G. *Vide* JOHANNES BAPTISTA GUGLIELMADA. Die-sinker at Rome, 1660-1690.

I. B. G. *Vide* JOHANN BALTHASAR GASS. St Petersburg Medallist, 1768-1797.

I. B. H. *Vide* JOHANN BENJAMIN HECHT. Warden of the Zellerfeld Mint, 1732-1739, Mint-master, 1739-1763.

I. B. M. *Vide* I. B. MERLEN. English Medallist of the early part of the nineteenth century.

IBR. *Vide* JOHANNES BAPTISTA RAVASCHIERO. Director of the Mint at Naples, 1525-1560.

I. B. R. *Vide* I. B. ROTH. Austrian Medallist, 1802-1869.

I. B. S. *Vide* JOHANN BERNHARD SCHULTZ. Die-sinker at Berlin, 1681-1697.

K. B. *Vide* KARL BECKER. Hungarian Die-sinker, 1780.

L. B. *Vide* LE BLANC. Paris Medallist, 1715-1732.

L. B. or L. B. *Vide* LUDWIG BARBIEZ. Die-sinker at Berlin, 1738-1754; also L. H. B.

L. B. *Vide* LEONHARD BERNHARDT. Mint-master at Altenkirchen, 1747-1785.

- L. B.** *Vide* **LUDWIG BRÜEL**. Mint-master at Hanover, 1817-1838.
- L. B.** *Vide* **L. BERGENCREUTZ**. Mint-master at Stockholm, 1819-1821.
- L. B. R.** *Vide* **LORENZ RUCKDESCHEL**. Mint-master at Bayreuth.
- M. B.** *Vide* **MATTHIAS BESINGER**. Mint-master at Augsburg, 1472-1494.
- M. B.** *Vide* **BUSSENHOVEN**. Mint-master for the Abbey of Thoren, 1569-1575.
- M. B.** *Vide* **MORITZ BERGMANN**. Mint-master at Hanover, 1628-1666.
- M. B.** *Vide* **MARTIN BRUNNER**. Nuremberg Medallist, 1659-1725.
- M. B.** *Vide* **MEYBUSCH**. Die-sinker at Copenhagen and Stockholm, 1676-1701.
- M. B.** *Vide* **MARTIN BUECKLE**, 1742-1803. Die-sinker and Mint-master at Durlach.
- M. B.** *Vide* **MATTEO BADOREO**. Mint-inspector at Venice, 1790-1791.
- M. B.** *Vide* **MATTHEW BOULTON**. Director of the Soho Mint, Birmingham, 1790-1839.
- M. B.** *Vide* **MICHEL BREZIN**. Paris Die-sinker, 1755-1828.
- M. B.** *Vide* **MAX BARDULECK**. Die-sinker at Dresden, 1870.
- N. B.** *Vide* **NICOLO BONIS**. Die-sinker at Rome, 1580-1592.
- N. B.** *Vide* **NICOLAS BRIOT**. French Medallist; worked at Paris, 1608-1625 and London, 1625-1646.
- N. B.** *Vide* **NOAH BRETTSCHEIDER**. Die-sinker at Königsberg in Prussia, 1624-1660.
- N. B.** *Vide* **NEUMEISTER** (Warden) and **BISCHOF** (Mint-master) at Würzburg, 1754-1761.
- N. B. G.** *Vide* **NIKOLAUS BERNHARD FUCHS**. Mint-master at Königsberg, 1729-1736.
- P. B.** *Vide* **PETER PAUL BORNER**. Die-sinker at Rome, 1692-1727; also **P. P. B.** or **P. B. F.**
- P. B.** *Vide* **PETER BERG**. Die-sinker at Copenhagen, 1699-1730; also **P. B. F.**

P. B. *Vide* **P. BALZAR**. Die-sinker at Naples, *circa* 1770; also **P. B. R.**

P. B. *Vide* **PHILIPP BISCHOF**. Mint-master at Würzburg, 1754-1761, and Warden at Darmstadt, 1765-1766.

P. B. *Vide* **PHILIPP BUNSEN**. Mint-master at Frankfort-on-Main, 1764-1790.

P. B. *Vide* **PETER BRUCKMANN**. Die-sinker at Heilbronn, 1810-1824; also **P. B. F.**

P. B. *Vide* **PHILIPP CHRISTIAN BATZ**. Die-sinker at Copenhagen, 1852.

P. B. I. *Vide* **PETER BRASHABER**. Mint-master at Ratzeburg, 1678-1699.

P. M. B. *Vide* **PETER BURMEISTER**. These initials appear on the Half Portugalöser of Hamburg, 1695.

R. B. *Vide* **RUDOLPH BORNEMANN**. Mint-master at Zellerfeld, 1676-1711.

R. B. *Vide* **RIZZARDO BALBI**. Mint-inspector at Venice, 1767-1768.

R. B. *Vide* **RAIMONDO BEMBO**. Mint-inspector at Venice, 1780.

S. B. *Vide* **STANISLAUS BERMAN**. Mint-master at Danzig, 1614-1635.

S. B. *Vide* **SAMUEL BULL**. Die-sinker in London, 1706.

S. B. (*Germ.*). These initials appear on a medal of 1579 of Octavian Schrenckh, a Bavarian counsellor. By the same artist are probably the following productions, which are similarly treated: Jacob Freydenfels, 1571; — Niclas Michel von Olnitz, 1572, and Hans Franz von Neuhaus, 1582.

BIBLIOGRAPHY. — Erman, *op. cit.*

S. B. *Vide* **S. BRÜCKMANN**. Mint-master at Thorn, 1764-1768.

T. B. or **T. B. B.** *Vide* **TURIN** (Mint) and **BARTOLOMEO BRUNASSO** (Mint-master), 1519-1535.

T. B. *Vide* **TOMMASO BRAGADINO**. Mint-inspector at Venice, 1618.

T. B. *Vide* **TONNIES BREMER**. Mint-master at Hanover, 1619-1628.

- T. B.** *Vide* **THOMAS BERNARD**. Die-sinker at Paris, 1678-1716.
- T. B.** *Vide* **THEODORE BONNETON**. Die-sinker at Geneva, 1788-1797.
- T. B.** *Vide* **T. BIRNBÖCK**. Die-sinker at Munich, 1855.
- U. B.** *Vide* **ULRICH BRUPPACHER**. Die-sinker at Lucerne, 1714-1746.
- V. B.** *Vide* **V. BELLAGRANDE**. Die-sinker at Ferrara, 1622.
- V. B.** *Vide* **VALENTIN BLOCK**. Mint-master at Nordheim, 1615, later at Hildesheim, then at Moritzberg, 1618-1627, and Warden of the Göttingen Mint, 1624-1625.
- V. B.** *Vide* **ULRICH BUTKAU**. Mint-master at Stettin, 1633-1663.
- V. B.** *Vide* **ULRICH BRUPPACHER**. Mint-master at Lucerne, 1714-1746; also **I. B.**
- V. B.—W.** *Vide* **ULRICH BURKARD WILDERING**. Mint-master at Mayence, 1685, and again between 1695 and 1729.
- Z. B.** *Vide* **ZUANO BALBI**. Rector of Cattaro, 1427-1429.
- Z. B.** *Vide* **ZUANO BARBO**. Rector of Cattaro, 1453-1456.
- Z. B.** *Vide* **ZUANO BALBI**. Mint-inspector at Venice, 1750-1751.
- Z. B. V.** *Vide* **ZUANO BARTOLOMEO VITTURI**. Mint-inspector at Venice, 1710-1711.
- J. B.** *Vide* **DEMETRIUS BIGTOFF**. Mint-master at Koliwan, 1817-1819.
- K. B.** *Vide* **KONSTANTIN BUTENOW**. Mint-master at St' Petersburg, 1844.
- M. B.** *Vide* **MICHAEL BOBROFSTCHIKOW**. Mint-master at St' Petersburg, 1797-1799.
- Π. B.** *Vide* **PAUL BEREZOWSKI**. Mint-master at Koliwan, 1810-1811.
- B.** *Vide* **WASSILI BESRODNY**. Coin-engraver at the St' Petersburg Mint, early part of the nineteenth century.
- B. B.** *Vide* **W. BARANOFF**. Die-sinker at St' Petersburg, 1860.
- J. B.** *Vide* **DEMETRIUS BETTCHER**. Medallist at St' Petersburg, 1820.

П. Б. P. *Vide* **P. BRUSNYSIN**. Die-sinker at St Petersburg, 1860, † 1871.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Erklärung der Abkuerzungen auf Münzen der neueren Zeit, des Mittelalters und des Alterthums*, Berlin, 1896.

I. D. B. (*Germ.*) Signature of a Medallist, who engraved and chased medals of various types commemorating the marriage of Frederick, Count Palatine, and Princess Elizabeth of England, 1613.

B. A. *Vide* **ANEMONDO BERTOLINI**. Mint-master at Chambéry, 1508-1514.

B. A. (*Belg.*). This signature occurs on a medal commemorating the French soldiers who died at Brussels Hospital, 1870-1871. Two varieties exist in the Boston Collection.

B. A. *Vide* **BASTIAN ALTMANN**. Mint-master at Plötzkau (Anhalt-Bernburg), 1679-1680, Hildesheim, 1680-1681, Stettin, 1681-1685, Königsberg (Prussia), 1685 and 1686, Weimar, 1687-1690, and Ilmenau, 1691-1702.

B. A. or **B. A. P.** *Vide* **WASSILI ALEXEJEFF**. Die-sinker at St Petersburg, 1850-1865.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

BAARS, J. HENDRIK (*Dutch*). Contemporary Sculptor, and Medallist of Utrecht. Dr H. J. de Dompierre de Chaufepié illustrates several of his medals in his recent work, *Les Médailles et Plaquettes modernes*, La Haye, 1899-1902: Coronation of H. M. Queen Wilhelmina, 1898; — Review of the Fleet by the two Queens; — Prize Medal; — Portrait Plaque of R. A. Buisman, &c.

Several of his models were executed by the Utrecht Die-sinking establishment of Begeer & C^o.

BABB, STANLEY W. (*Brit.*). Member of the London Society of Medallists. He exhibited a fine Portrait-medallion at the Dutch Gallery's Exhibition of medallic work in May 1900.

BABOUOT, ANTOINE (*French*). Sculptor and Engraver in wax, ivory, stone, and metal. He exhibited at the Salons of 1791, 1793, 1801, 1802, 1804, 1806, 1808, and 1810. In 1812, he executed Portrait-medallions of Clémence Isaure; — P. P. Riquet de Bon Repos; — Sivard, Mint-master; — and H. Cachin, Manager of the Naval works at Cherbourg. He worked for the Paris Medal Mint under Denon, and engraved two medals of the Napoleonic series commemorating the Campaign of 1809.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des artistes de l'école française*, Paris, 1872. — Edwards, *The Napoleon Medals*, London, 1837.

BACCIEROTTI, GIOVANNI (*Ital.*). Master of the Papal Mint at Fuligno, 1513-1516.

BACQUET, AUGUSTIN (*Swiss*). Master of the Mint of Geneva, conjointly with David Guainier, from 1638 to 1640. The distinctive mark on the coins is **GB** or **BG**, separated sometimes by a cinquefoil, or by the crown of the spread-eagle, with or without dots. He became sole Mint-master, from 1644 to the 25 December 1646 (Mint characteristic **B**), and later from 28. Jan. to 22. Dec. 1652.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de Numismatique*, 1885.

BACHE, ANTHONY (*Brit.*). A native of Geneva, who, in conjunction with Nicholas Choue was Master of the London Mint in the 24th year of the reign of Edward III.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, I, pp. 32 and 225.

BACHELIER, JEAN JACQUES (*French*). 1724-1806. Founded in 1766 a free School of Art in Paris, which was granted Royal support in 1767. He issued in 1792 a series of jetons, described in *Histoire numismatique de la Révolution française*, 1826. Bachelier is better known as a painter of flowers and fruit; he was employed for some time at the Royal Factory of Sèvres, and also made the first trials in wax painting. He was elected a member of the Royal Academy in 1763.

BIBLIOGRAPHY. — E. Koloff, *Nagler's Künstler Lexicon*, II, 511. — Fiorillo, *Gesch. der zeichnenden Künste*, III, 384. — Ch. Blanc, *Histoire des peintres de toutes les écoles*.

BACHELIER, ROBIN (*French*). Mint-master at Arras, 1425-1426.

BACHRACH, J. (*Bohem.*). Die-sinker, residing at Pozsony, by whom there is a medal of the Agricultural Exhibition held there, in 1902.

BACKER, G. DE (*Belg.*) worked between 1711 and 1715, and his medals mostly refer to the advent and reign of Maximilian Emmanuel, Elector of Bavaria, Count of Namur, Duke of Luxemburg and Count of Chiny. He engraved seals as well; on one of the sovereign bailliwicks of Namur his signature is found in full: **G. DE BACKER LAN**. All the medals and jetons known of him are signed **B** or **G. D. B.** or **G. D. BAC.** or **D. BA.** and represent either a bust or a full-length portrait of Max. Emmanuel on obv. It is not known whether he was employed also to engrave the Ecus, Half-écus and Quarters struck at Namur in 1713, but it is not unlikely he cut dies for this coinage.

BIBLIOGRAPHY. — A. Pinchart, *Médailleurs belges*, 1854.

BACKER, DE (*Belg.*). Die-sinker, and Mint-master at Bremen, 1763-1797.

BACKERE, GASPAR DE (*Belg.*). A Belgian Seal-engraver, who is mentioned from 1483 to 1487. On the death of Mary of Burgundy, he was entrusted in 1484 by the United provinces of Flanders, Hainault and Brabant with the engraving of the great seal of her son and successor Philip, who is represented on horseback.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*, 1855.

BACKERE, JEAN DE (*Belg.*). Mint-master at Bruges, 27. February 1556 to 12. January 1558.

BACOD, BENEDICT (*Ital.*). Master of the Mint at Borgo in Savoy, 1523 to 1528. The coins of that city struck during his administration bear the letters **BB**.

BACON, JOHN (*Brit.*). Modeller of Wax Portrait-medallions of the beginning of the nineteenth century. He worked for the Tassies.

BADDELEY BROS (*Brit.*). This signature occurs on a Token with portrait of G. O. Groom Napier, Prince of Mantua.

BADDELEY, JOHN (*Brit.*). London Die-sinker of the first half of the nineteenth century. He worked as a trade medallist and was practically unknown outside the trade, with whom however he enjoyed a reputation for good workmanship. His business was carried on for thirty years in Hackney; the original house, established by his father, John Baddeley, of Compton St., Clerkenwell, combined with medal and button die-work, deep dies for striking the patterns on spoons and general silver work. John Baddeley junior's son is the present head partner of the firm of Baddeley and Reynolds.

BADDELEY and REYNOLDS (*Brit.*). A firm of London Die-sinkers, who have executed a number of medals for the trade. The head of the present concern is Mr Frederick Baddeley who has cut numerous medal dies, none of which are signed.

BADUEL (*French*). Die-sinker of the French Revolution of 1848. His name appears on two Medals which were struck at the Paris Mint to commemorate the journey of the National Guard from Lille to Paris; also on a Medal of the Medical Society of the second Arrondissement, Paris.

BAER (*French*). Gem-engraver of little merit who exhibited at the Salons towards the end of the eighteenth century and under Napoleon I.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, p. 311.

BAEREND, KARL EMMANUEL (*Germ.*). Sculptor and Engraver. Born in 1770, at Ducla, in Poland, he was a pupil of Höckner and contributed several medals commemorating events of the Saxon

Regency, and Medallio-portraits of Mozart and the Casanova family. At the Fine Art Exhibition of 1794 at Dresden were a number of proofs in wax of medals in high relief. As a sculptor, he was trained by Casanova, in remembrance of whom he cut a fine medallion.

By him are also Portrait-medals of Karl Kasimir Kurpinski, Polish composer; — Wolfgang Amadeus Mozart; &c.

BIBLIOGRAPHY. — Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit*, 1429-1840, Berlin, 1840. — C. Clause, *Nagler's Künstler Lexicon*, II, 538.

BAERLL, ADRIAN VAN (*Dutch.*). Medallist of the second half of the eighteenth century. He engraved a medal on the Treaty of neutrality between the Powers in the Anglo-American War of Independence, 1780, and another on the Battle of Doggersbank, 1781.

BIBLIOGRAPHY. — Betts, *op. cit.* — Hildebrand, *Sveriges och Svenska Konungahusets Minnes Penningar*, Stockholm, 1875.

BAESING (*Germ.*). Medallist who worked for the Polish and Saxon courts, and of whom a medal of 1733 occurs.

BAETES, CHARLES (*Belg.*). This Die-sinker's signature occurs on a medal of the Hospices civils, Loheren, 1899.

BAETES, JULES (*Belg.*). Medallist of Antwerp, son of F. Baetes, and brother of Leon Baetes, all Engravers of medals. He is the author of several works, amongst others, a commemorative piece of the Treaty of the Hague, 1795-1895. I have seen the signature **F. BAETES** on a Portrait-medal of William III. of Holland 1883; — The Chamber of Commerce of Antwerp (**J. BAETES**); — Schools of Design of Antwerp; — Antwerp Exchange; — The Genius of Art guiding brutal Force; — Lukasgilde of Antwerp.

Jules Baetes of Antwerp continues with his brother Léon, the die-sinking business of their father, F. Baetes.

BAFFO, ANDREA (*Ital.*). Mint-inspector at Venice, 1698.

BAFFO, BATTISTA (*Ital.*). Goldsmith, Medallist, and Poet, who flourished about 1537, produced some good work, and was a friend of Pietro Aretino, as is shown by the latter's correspondence.

This artist was employed at the Mint of Venice, previous to 1540, when Andrea Spinelli was appointed to fill his office, which became vacant at his death.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 266.

BAGGE, J. (*Danish.*). Artist of the first half of the eighteenth century at the court of Denmark; has left no work of importance.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 266.

BAGNALL (*Brit.*). Die-sinker of the first half of the nineteenth century. His name appears on a ticket of the Theatre Royal, Drury

Lane; on obv. is a bust of George IV., and the R. represents the Coronation scene.

BAGNO, CESARE DA (*Ital.*). A Florentine Medallist of the first half of the sixteenth century, who also did some good work in gem-



Alfonso II. and Fernando Francisco II. d'Avalos.

engraving. His real name was Cesare di Niccolo di Mariano Federighi; he was born about 1530 at Santa Maria in Bagno, died at Milan in 1564. The medal illustrated above of Alfonso II. d'Avalos and Fernando Francesco II. d'Avalos, Marquis of Pescara, Viceroy of

L. FORRER, — *Biographical Notices of Medallist.* — I.

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Sicily, is signed **CES DABAGNO**. Another, executed in honour of Gianbattista Castaldo, a Neapolitan, Count of Padiena, and General of Charles V. exhibits also very fine work and reflects on the wonderful influence of Michael Angelo, and the Florentine Academy upon his style of art.

Cesare da Bagno was one of the best Italian medallists of the early part of the sixteenth century.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883-1887. — Bolzenthall, *op. cit.*, 112. — Nagler's, *op. cit.*, II, 548.

BAHR, JOHANN CHRISTOPH (*Germ.*). Mint-master at Goslar, 1663-1668, Clettenberg, 1682, Walkenried, 1691, Gotha, 1691, and Wolfenbüttel, 1693-1696.

BAILEY (*Brit.*). Sculptor of the first half of the nineteenth century. There is a Portrait-medal of John Flaxman, R. A., 1755-1826, modelled by this artist in the year of Flaxman's death, and issued by A. J. Stothard.

BAILLEY, BANKS & BIDDLE (*Amer.*). Philadelphia Jewellers. In 1897 they issued a medal of the American Public Health Association (*Amer. Journ. of Numismatics*, n° 1251).

BAILLY, CLAUDE (*French*), 1564-1574. Engraver at the Mint of Lyons. He was confirmed in his office by letters patent from the King in 1565, and kept it until his death in 1574.

BIBLIOGRAPHY. — N. Rondot, *Les graveurs de Monnaies à Lyon*, Mâcon, 1897.

BAILLY, CLAUDE (*French*). Goldsmith, farmed the right of coinage from the Bishop and Count of Verdun. In 1619 he was replaced by Nicolas Marteau, Goldsmith of Charleville, and former Engraver of the coins of Charles de Gonzague, Duke of Nevers.

BAILLY, HUGUES DE. Engraver at the Mint of Amiens, 1515.

BAIN, W. (*Brit.*). Born at Edinburgh, in the latter end of the eighteenth century, he came to London in 1825, and is mentioned as still living in 1862. The following medals are of especial interest to collectors of the Scottish series : Royal visit of George IV. to Scotland, 1822 (2 var.); — John Rennie, the Engineer (2 var., one dated, 1831); — Sir Walter Scott; — General Sir R. C. Ferguson, 1833 (2 var.); — George Granville, Duke of Sutherland, 1833; — C. C. Leveson Gower, Duke of Sutherland, 1840; — Harriett Georgina Elizabeth, Duchess of Sutherland, 1837; — Robert Ferguson, of Raith, 1836; — Francis Horner; — Edinburgh Academy, 1824, with bust of Virgil on obv.; — J. Cunningham

Saunders (1773-1810), Royal London Ophthalmic Hospital; — Col. Charles Herries L.H.V., 1812, &c.

BIBLIOGRAPHY. — R. W. Cochran-Patrick, *Catalogue of the Medals of Scotland*, Edinburgh, 1884.

BAINVILLE, JUAN (*Chilian*). This Die-sinker's name appears on a medal commemorating the Chilian Agricultural Exhibition of 1869.

BAJARD, TOMMASO (*Ital.*). Coin-engraver at the Mint of Bologna, 1698-1703.

BAKE, H. A. VAN DEN WALL (*Dutch*). Mint-master at Amsterdam, 1846-1874; mint-mark, a sword.

BAKE, M. L. A. VAN DEN WALL (*Dutch*). Mint-master at Amsterdam, since 2. February 1888; distinctive sign, upper part of a cross-bow.

BAKER, F. (*Brit.*). Art workman of the late eighteenth century and beginning of the nineteenth. His signature occurs on a medallion-box in impressed horn.

BIBLIOGRAPHY. — *English work in impressed horn*, Portfolio, 1893.

BALBACH, OTHEMAR (*Germ.*). Medallist, born at Karlsruhe, 10th August 1810, died there on the 22. April 1897. He entered the Mint as Assistant-engraver in 1844; in 1848 he was named Mint-medallist, and in 1856, he obtained a chair of sculpture at the Karlsruhe Polytechnikum; he retired in 1876. Amongst his works are the coins of Karl Anton, Prince of Hohenzollern-Sigmaringen and his signature is found on coins of Grand Duke Frederick of Baden. He was a pupil of Schwanthaler, and worked also as a Sculptor.

BIBLIOGRAPHY. — Dr Emil Bahrfeldt, *Das Münz-und Geldwesen der Fürstenthümer Hohenzollern*, Berlin, 1900, — Nagler, *Künstler-Lexicon*, II, 569.

BALBI, RIZZARDO (*Ital.*). Mint-inspector at Venice, 1767-1780.

BALBI, ZUANO (*Ital.*). Rector of Cattaro, 1427-1431.

BALBI, ZUANO (*Ital.*). Mint-inspector at Venice, *circa* 1751. His issues are signed Z.B.

BALDASSARE ESTENSE (*Ital.*). Painter and Medallist of Ferrara, born at Reggio, about 1443. In 1468, he was serving the Duke of Milan, but from 1469 he appears to have been working for the Duke of Ferrara until 1476, when he went to Reggio, where he still was in 1493. In 1497, he had gone back to Ferrara, and a document quoted by Campori proves that he was still living in 1504, soon after which he must have died. He made his will in

1500 and was then Governor of the Tedaldo Castle at Ferrara. Two of his medals bear the date of 1472; they are those of Ercole I. of Este, second Duke of Ferrara; a third of similar type is without date. Some of his paintings are still preserved in various churches of his native city, others are to be found at Venice and Rome.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, II and III. — A. Heiss, *Les Médailleurs de la Renaissance*, IIIrd part, pl. V, nos 1, 3 and 5. — Crowe and Cavalcaselle, *History of Painting in North Italy*. — Nagler's, *op. cit.*

BALDENBACH, PETER (*Austr.*). Born at Linz on the Rhine, 17 September 1762; died, 31 January 1802. He took to medal-engraving from natural inclination. His principal works refer to the victories of the Austrian army under the leadership of the Prince of Saxe-Coburg, the victories of the Russo-Austrian troops in Italy, the Archduke Charles, and numerous other events and personalities.

He went to Vienna in 1784 as apprentice to a locksmith, and worked for many years in that branch of industry. It was while there that he frequented a school of drawing and engraving, and made such progress that he soon carried off a prize and was later on appointed to the post of Assistant-engraver to the Academy of Medallists of Vienna, 1793-1800. Some of his medals commemorate also the death of Louis XVI. of France, and that of his unfortunate Queen Marie-Antoinette.

His habitual signature on the medals is **B. D. B.** for *Bal Den Bach*. Two of them are illustrated in *Trésor de Numismatique et de Glyptique, Méd. de la Révolution*, pl. XLI.

BIBLIOGRAPHY. — Bolzenthall *op. cit.*, p. 273. — *Histoire Numismatique de la Révolution française*, 1826. — Nagler's *op. cit.* — *Catalog der Münzen-und Medaillen Stempel-Sammlung des K. K. Hauptmünz-amtes in Wien*, 1902.

BALDINI, BACCIO (*Ital.*). Florentine Goldsmith and Engraver of the second half of the fifteenth century. He is supposed to have executed a number of works in niello, but is better known by the prints illustrating the edition of 1481 of Dante's *Divina Commedia*, Florence.

BIBLIOGRAPHY. — G. Pawlowski, *Grande Encyclopédie*, t. V, p. 100.

BALDUCCIO, JACOBO (*Ital.*). Mint-master at Rome, under Pope Paul III., 1534.

BALDUINO, MARIANO (*Ital.*). Goldsmith to Pope Alexander IV., executed Golden Roses (decorations).

BALDUINUS, PAGANUS (*Ital.*). Moneyer, born at Messina, employed by the Emperor Frederick II. (1184-1250), and known for having introduced on his coins the antique style of art and execution. His *Augustales*, the finest coins of mediæval times, are

imitations of the Roman coins, and bear on one side the Emperor's bust with the legend AVG. IMP.ROM., and on the other the spread-eagle accompanied by the inscription FRIDERICVS. They



Augustale of Frederick II.

were struck at Amalfi, Brindisi and Messina, and were continued under succeeding rulers, notably Charles II. of Anjou, king of Sicily. Frederick II. presented Balduinus with the estate of Viareggio (near Lucca), in recognition of his brilliant services.

BIBLIOGRAPHY. — Eug. Müntz, *Les Précurseurs de la Renaissance en Italie*, Paris, 1882. — A. Schnaase, *Geschichte der bildenden Künste*, Düsseldorf, 1876. — *Grande Encyclopédie*, t. V, p. 103.

BALDWIN (*Brit.*). Abbot of St Edmundsbury (1065-1097) was granted a mint in conjunction with the abbey by Edward the Confessor. The document reads as follows: "Edward King gret Aylmer Bisscop, and Girth Erl, and Toly and all mine Theynes on Estangle frendlike. And Ic kithe ihu that Ic habbe unnen Baldwin Abbot one munetere with innen Seynt Edmunds Biri, also frelike on alle thing to habben, also me mine on hande stonden ower on ani mine burgh aldrelike. God se ihu alle frend."

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, II, 218.

BALDWIN & CO (*Amer.*). This firm worked a private mint in the United States of America, previous to 1850. The currency issued by them bears their name and address as well as the indication of value and weight.

BALE (*Amer.*). Contemporary Die-sinker, who was at one time associated with the American Medallist C. C. Wright, and afterwards with F. B. Smith under the firm's name of Smith and Bale.

By Bale is the Robert B. Ruggles' token, of New York.

BIBLIOGRAPHY. — *Proceedings of the American Numismatic and Archaeological Society for 1887*, p. 47.

BALFOUR, JOHN (*Brit.*). Mint-warden at Edinburgh, 1564-1568.

BALLA, CAVALIERE MICHELE (*Ital.*). Medallist of the end of the sixteenth century. A medal signed **CAVAL. MI. B.** of Gregory XIV. bears the date 1591.

BIBLIOGRAPHY. — Armand, *op. cit.*

BALLAY, DENISE (*French*). Die-cutter at the Paris Mint, 1546. She was the widow of Jean Ravyn.

BIBLIOGRAPHY. — Mazerolle, *Les Médailleurs français*, 1902.

BALLAY, GUILLAUME (*French*), 1507-1518. Engraver of jetons : 1507, Jetons for the church of Notre Dame of Rouen ; — 1516, Jetons for Guillaume Guyon ; — 1518, Jetons for Germaine de Foix, Queen of Aragon.

In 1512 Guillaume Ballay was working at the Paris Mint.

BALLAY, JEHAN (*French*). Engraver at the Mint of Saint-Lô, *circa* 1414.

BALLAY, JOSUÉ (*French*). Engraver of jetons during the first half of the sixteenth century (1525-1553) The best known are : 1525, Jetons for the Master of the "Chambre aux Deniers"; — 1526, M. de Bonnes, maître d'hôtel of the King ; — 1527, Cardinal of Orleans, Archbishop of Toulouse ; — M. de Lautrec, jetons for the officers of Louise de Savoie ; — Jetons for Jean Riveron ; — 1530, The Queen ; — 1531, The Queen of Navarre ; — 1532, M. Ch. de Saint-Simon ; — Jetons for the Comte de Chateaubriant ; — 1542, Guy XVII. de Montmorency, seigneur de Laval ; — 1552, Cardinal Louis de Bourbon, Bishop of Laon ; — 1553, The Confraternity of St. Nicholas, Paris.

In 1549, Josué Ballay was accused of having cut dies for false Testons of Charles V., at the request of a Goldsmith of the name of Nicolas de Villiers.

BIBLIOGRAPHY. — Alb. Barre, *Graveurs en médailles de la Renaissance française*, 1867.

BALLET (*French*). Mint-engraver at Chambéry, 1407.

BALLIGNY, PIERRE (*French*). Mint-master at Chambéry, from December 1481 to 1483.

BALLIN, CLAUDE (*French*). Succeeded Jean Varin as Director of the Paris Medal-Mint, 1676 — 1678.

This famous artist, who was born in Paris in 1615 and died at the Louvre on the 22nd January 1678, is the most celebrated goldsmith of the second half of the seventeenth century. His productions were works of art, which unfortunately have nearly all been destroyed, partly under Louis XIV. when through the necessities of state most of the existing plate in France was melted down to be turned into currency, and partly under the Revolution.

Perrault (*Les Hommes illustres*, 1700) informs us that on the death of Varin, Claude Ballin was entrusted with the direction of the "Balancier des médailles et des jetons", and in a contemporary

document, the artist is styled “marchand orpèuvre ordinaire du Roy et garde de sa monnoye”.

Claude Ballin's mark on plate is **C B** and a rose.

BIBLIOGRAPHY. — Lasteyrie, *Histoire de l'orfèvrerie*, 1875. — Cripps, *French Plate*. — Havard, *Histoire de l'Orfèvrerie*, 1896.

BALLIN, JOEL (*Danish*). Born at Veile (Jutland), 22. March 1822. He studied at Copenhagen, Leipzig, and Paris, and is said to have executed some medals, but is better known by his fine engravings of the Immaculate Conception, the Madonna, after Murillo, and numerous others, the merits of which have received due recognition at the Salons of 1861 and 1864.

BIBLIOGRAPHY. — W. Engelmann, *Nagler's Künstler Lexicon*.

BALMBERGER, C. (*Germ.*). Contemporary Medallist and Die-sinker at Nuremberg, since 1887. Amongst his productions are two commemorative medals of the late Prince Bismarck, struck on his death, and bearing the date : 30. July 1898, and the legend : IN TRINITATE ROBUR.

BALME, MICHEL DE LA (*French*). Mint-master at Chambéry, 24. August 1423 to 15. July 1434. His distinctive mark on the coins is a shell.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la Numismatique des Ducs de Savoie*, *Revue suisse de Numismatique*, 1896.

BALTHASAR, SIMON (*Austr.*). Mint-master at Gratz, *circa* 1604.

BALTHASAR, WOLFGANG (*Austr.*). Mint-master in Styria, *circa* 1620-1621.

BALTHASAR (*French*). Coin-engraver at the Mint of Nancy, previous to 1503, when he was succeeded by Henry Brigandinier.

BALTIMORE, LORD (*Brit.*). Lord Proprietor of Maryland, issued a series of coins, *temp.* Charles II., for circulation in his own province. They are Shillings, Sixpences, and Groats in silver, and Pennies in copper. The obv. of these present a bare head, in profile, of Lord Baltimore, with the legend CAECILIUS D'NS TERRAE MARIAE &c. T. and on R. his arms under the crown of his palatinate, with indication of value. The penny bears the inscription DENARIVM TERRAE MARIAE.

BIBLIOGRAPHY. — Ruding, *Annals, &c.*, I, 417. — Atkins, *Colonial Coins of Great Britain*, 1887. — Crosby, *Early Coins of America*.

BALUGANI, FILIPPO (*Ital.*) 1734-1780. Medallist of the end of the eighteenth century, whose best known productions are the medals he engraved in honour of the mathematician and physician

Vincenzo Riccati; — Francesco Zanotti; — Giacomo Gradonico; — Dr Giovanni Battista Morgagni (1682-1771), of Padua, 1771, etc.

He was a pupil of Vittorio Bigari, and became a member of the Clementine Academy. At Bologna he filled the post of Engraver of the coins to the city. His signature on the medals is **F. B.**, **F. BAL.**, or **F. B. F.**

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 270. — Nagler's *Künstler-Lexicon*, II, 660. — Bianconi, *Guida di Bologna*, 1826, p. 203.

BALZAR, P. (*Ital.*). This artist, who worked at the end of the eighteenth century, is known by a fine medal with portrait of Francesco Testa.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 270.

BAMBERGER (*Germ.*). Medallist of the second half of the nineteenth century. His signature appears on a medal of Ernst Moritz Arndt, 1848. *Vide* **BALMBERGER**, p. 119.

BANDEL, FRIEDRICH CHRISTIAN (*Germ.*). Mint-master at Holzappel (Nassau), 1683-1685; still living in 1702. Distinctive mark: **C. B.**

BIBLIOGRAPHY. — Isenbeck, *Das Nassauische Münzwesen*, Wiesbaden, 1879.

BANDINELLI, MICHAEL ANGELO (*Ital.*). A fifteenth century Italian Master in niello work.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 18.

BANDUCCI (*Ital.*). Goldsmith and Engraver of the end of the sixteenth century.

BANG, DIETRICH (*Germ.*). A Nuremberg Goldsmith and Engraver, perhaps a brother of Hieronymus Bang.

BANG, HIERONYMUS (*Germ.*). Nuremberg Goldsmith and Engraver, 1553-1630. No medals of this artist are known, but his plates, of Roman Heroes, after Goltzius, as well as of the Five Senses, the Twelve Months, &c. attracted much attention at the time.

BIBLIOGRAPHY. — *Grande Encyclopédie*, t. V, p. 234.

BANNATYNE, JAMES (*Brit.*). Mint-master at Edinburgh, 1636-1643.

BANTEL, JOHANN KONRAD (*Germ.*). Medallist and Mint-master at Kassel, 1744-1765, then at Detmold, 1765-1769. His distinctive mark on the coins is **I. C. B.**

BIBLIOGRAPHY. — Nagler's *Monogr.*, III, 2091.

BAR, ALBERT (*Germ.*). Master of the Mint at Eisenach, 1717-1750. On the coins, his signature is **I. A. B.**

BAR, JEAN DE (*Belg.*). Mint-master at Brussels, 1434-1435.

BAR, SIMON DE (*French*). Coin-engraver at the Mint of Nancy, 1515-1526. He is thought to be author of the Thaler of Duke Antoine of Lorraine.

BIBLIOGRAPHY. — H. Lepage, *Les Graveurs de Monnaies et Médailles des Ducs de Lorraine*, Nancy, 1875.

BARANOFF, R. V. (*Russ.*). By this Die-sinker is a medal of the Imperial Medico-Chirurgical Academy of Wilna.

BARANOFF, W. (*Russ.*). Medallist and Coin-engraver of the second and third quarters of the nineteenth century, who resided at St Petersburg. He issued a number of commemorative medals of the reign of Czar Alexander II. His chief works, which are signed **BBW** or **BB**, date between 1840 and 1860.

BARATTINI, FRANCESCO (*Ital.*). Wood-carver and Die-sinker, born at Bologna. He worked about 1770-1796. According to Nagler, his signature on the dies he cut is **F. B. F.**

BIBLIOGRAPHY. — Nagler's *Monogr.*, II, 1960.

BARAUD, I. (*Swiss*). Contemporary Engraver. He designed the obverse of a medal commemorating the *Journée neuchâteloise* at the National Exhibition of Geneva, 1896.

BARBARO, ALOYSIO (*Ital.*). Mint-inspector at Venice, 1751-1752.

BARBARO, BATTISTO (*Ital.*). Master of the Cattaro Mint. His coins bear the letters **BB**.

BARBARO, FRANCESCO (*Ital.*). Mint-master at Venice, 1796-1797.

BARBARO, STEFANO (*Ital.*). Mint-inspector at Venice, 1753.

BARBE, ANCELET (*French*). Engraver of jetons, 1503-1513. He was a Paris Goldsmith. By him are : 1503. Jetons for the Sieur de Taillebourg ; — 1513. Jetons for Suzanne, Duchess of Bourbon.

BIBLIOGRAPHY. — Mazerolle, *Médailleurs français*, 1902.

BARBEDOR, JEHAN (*French*). A Goldsmith, and perhaps also a Gem-engraver. He is mentioned in 1494, as living at Paris and as having sold to King Charles VIII. a jewel adorned with three camei, representing the Virgin, Saint Michael, and King Louis XI.

BIBLIOGRAPHY. — Babelon, *op. cit.*, p. 265. — L. de Laborde, *Glossaire des émaux*, p. 191.

BARBER, CHARLES E. (Amer.). Sixth Engraver to the United States Mint at Philadelphia. He was a son of William Barber, and was born in London, in 1840. "He was appointed an assistant in 1869 and became the official head by promotion in 1880, to fill the vacancy caused by his father's death. The appointment was not unmerited. Mr. Barber's five-cent piece is a successful venture in very low relief. His handiwork is more or less visible in all the principal medals executed since 1869. Since his appointment, as Chief-engraver, the work of his Department has been enormously increased by the number of medal-dies demanded for the War Department and from other Government sources. Mr. Barber's best work is seen in the medals of Presidents Garfield and Arthur, Indian Peace, Army Markmanship, and Great Seal. He is particularly happy in "catching a likeness". The head of Superintendent Snowden is a rare specimen of medallic portraiture." He engraved for the Government of the United States the Metis, and John Horn medals."

By Barber are also : Portrait-medal of Dr Henry Richard Linderman (1825-1879), of Philadelphia. U. S. Assay Medal (signed : **BARBER**) ; — International Medical Congress at Washington, 1887 (signed : **C. E. BARBER**) ; — Medal of the International Exhibition, Chicago, 1893 (modelled by St Gaudens), &c.

BIBLIOGRAPHY. — Evans, *Illustrated History of the United States Mint*, 1892.

BARBER, J. (Brit.). Engraver of a very rare medal of Sir Charles Napier, in 1841. Another, on the Pacification of Europe, in 1814, was executed by him in conjunction with T. Wyon ; the portrait of George, Prince-Regent, which appears on this medal in high relief is due to him, and is certainly an admirable piece of work.

There is a medal commemorating the coronation of Queen Victoria, 1838, by this engraver ; the work is however very poor. The Portrait-medal of Geo. Walter, the great Railway Champion, 1838, is one of the artist's best known works.

BIBLIOGRAPHY. — Cochran-Patrick, *Medals of Scotland*, 1884.

BARBER, WILLIAM (Amer.). Fifth Engraver to the United States Mint, born in London, May 2, 1807. On the death of Mr. Longacre, he was appointed Engraver to the Philadelphia Mint, in January, 1869, having been employed there in the capacity of Assistant, since 1865. He died on August 31st, 1879.

" Besides much original work on pattern coins, he also produced over forty medals, public and private. The work on all of them was creditable, but we may specify those of Jean Louis Rodolphe Agassiz ; — Rittenhouse ; — and Henry, as very superior specimens of art ; and perhaps also those of Cyrus W. Field ; — Elliot ; —

James Pollock; — Joseph Pancoast (1805-1882); — Dr Linderman; — Centennial medals of 1876; — and the Valley Forge Medal, 1878, &c."

BIBLIOGRAPHY. — Evans, *op. cit.* — Loubat, *Medallic History of the United States*.

BARBERG, OLE (*Dan.*). Mint-master at Copenhagen, 1810-21.

BARBET, ADRIEN (*French*). Sculptor and Gem-engraver, born at Paris, on the 9th of September 1832. He is the author of the following cut stones: 1864. Steeple-chase, agate-onyx cameo; — 1865, Ajax, cameo, in carnelian; — Portrait of M. L. O., intaglio, in carnelian; — 1866. Dancing, and Music, camei; — 1867. Steeple-chase, medal; — Landscape, cameo, in agate-onyx; — 1869. Terpsichore, cameo, in sardonyx; — 1877. Cincinnatus, sardonyx; — Portrait of M. G. S.; — 1878. Mucius Scaevola; — Minerva; — 1881. The Oath of the Horatii, onyx cameo; — Ajax; — 1882. Head of the French Republic, agate-onyx, cameo, &c.

BARBIER, CHARLES AUGUSTE (*Belg.*). Medallist, born at Namur in 1806; pupil of his father. His works are not worth recording, being all of inferior merit, except perhaps a Portrait-medal of Baron de Fassart, 1830.

BIBLIOGRAPHY. — *Revue de la Numismatique belge*, 1853, p. 217.

BARBIER, GEORG (*Germ.*). Die-sinker at Düsseldorf, 1765-1803.

BARBIEZ, JACQUES (*Germ.*). Native of Champagne, who settled in Berlin. Although he really was an engraver of steel plates, he is mentioned in works on medallists, perhaps for having executed some medal dies, or at any rate for having offered suggestions in this respect.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 254.

BARBIEZ, LUDWIG HEINRICH (*Germ.*), son of the preceding; died in 1754. He carried on his father's trade, and with his brother, practised die-sinking at Berlin. By him is a Königsberg Proclamation Medal of Frederick II., of Prussia, 1740.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 254.

BARBIEZ, ZACHARIAS (*Germ.*). Brother of Ludwig Heinrich, and son of Jacques, worked as a Medallist in Berlin.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 254.

BARBO, ZUANO (*Ital.*). Rector of Cattaro, 1453-1455. The coins bear the initials Z. B.

BARBOTIN, WILLIAM (*French*). Contemporary Sculptor and Medallist. At the Salon of 1894, he exhibited a fine Portrait-medallion of M. Elisée Reclus.

BARBY, THOMAS (*Brit.*) was, in conjunction with William Crumpe, constituted Master of the coinage in the castles of Dublin and Trim, and the town of Drogheda, on Oct. 18. 1471, in the tenth year of Edward IV.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I., 285.

BÄRCK (*Germ.*). This Die-sinker's signature appears on a Shooting Prize Medal, of Ludwig, Prince Regent of Bavaria.

BARDE, GUATER DE (*Brit.*). Also named **GAUTRON, GAUTER, GAWTRON DE BARD, GALTRON' DE BARD**, and **GAUTRON DE BARDES**. Master of the Calais Mint, to which he was appointed in 1364, years 35, 37, 38, 40, 41, 43, 44, 49, and 50 of Edward III., and 1 to 14 of Richard II. He was Warden of the exchange between the years 35 and 37 of Edward III.

"In 1364 Guater de Barde, master of the mint in the Tower of London, undertook to coin the king's money of gold and silver at Calais, of the same weight and alloy as the money of the Tower."

BIBLIOGRAPHY. — Ruding, *Annals of the British Coinage*, London, 1840. — Kenyon, *op. cit.*

BARDONNÈCHE, MICHEL DE (*French*). Mint-master at Cornavin (Geneva) until 1469, and Turin, under Amadeus IX, Duke of Savoy, *circa* 1482.

BIBLIOGRAPHY. — Dr Ladé, *op. cit.*

BARDULECK, MAX (*Germ.*). Mint-engraver at Dresden, and Medallist, *circa* 1870-1880 and probably later. Besides the coins of that period, this artist also engraved the following medals: Joseph, Ritter von Mader, a numismatist; — W. A. Müller 1870; — Silver Wedding of King Albert and Queen Carola of Saxony, 1878; — Jubilee Ducat and Medal on the Golden Wedding of Theodor Erbstein; — Dr Julius Friedländer etc.

BIBLIOGRAPHY. — E. Fiala, *Beschreibung der Donebauer Sammlung Böhmischer Münzen und Medaillen*, Prag, 1888.

BÄRENFUSS, EDMUND REYMUND (*Germ.*). Warden of the Breslau Mint, 1736-40.

BARGAS, ARMAND (*French*). Contemporary Medallist, born at Paris. Pupil of Mayeux and Valton. At the Salon of 1902 he exhibited a frame containing two Plaquettes, four Medals and a Portrait.

BARGAS, PAUL (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of M. Vimonti. At the Salon of 1901, he exhibited Portrait-medallions of MM. di Marso and Chevalier; and in 1903 a Portrait-plaque of M^{me} Madeleine Tellier.

BARHOLMB, HANS (*Germ.*). Warden of the Breslau Mint, 1565.

BARIER, FRANÇOIS JULES (*French*). Born at Laval, 1680. Gem-engraver, whose most admired portraits are those of the Marquis Rangoni and of Fontenelle. He executed also very beautiful and minute figures on cornelian and agate vases, and most worthy of admiration is a vase decoration representing Venus and Cupid. He was the ordinary court-engraver of Louis XV., and died at Paris in 1746. Voltaire names him in the following lines which he sent to a lady with a ring bearing his portrait engraved by Barier.

Barier grava ces traits destinés pour vos yeux :
Avec quelque plaisir daignez les reconnaître ;
Les vôtres dans mon cœur furent gravés bien mieux ;
Mais ce fut par un plus grand maître.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, 1860. — P. Lacour, *Grande Encyclopédie*, t. V, p. 420. — Babelon, *Pierres gravées*, p. 298.

BARING, THE RIGHT HON. ALEXANDER (later **LORD ASHBURTON**) (*Brit.*). Master of the Mint, anno 5 of William IV., 1835.

BARKER, CLARISSA (*Brit.*). Contemporary Sculptor and Medallist, whose bronze medallion representing "Sleep" was much admired at the Royal Academy Exhibition, 1899.

BARKER, MAY H. (*Brit.*). Contemporary Modeller and Medallist. This artist exhibited a beautiful Portrait-medallion at the First Exhibition of the Society of Medallists, at the Dutch Gallery, 1901.

BARLUET, M^{lle} MARIE ALICE (*French*). Contemporary Sculptor and Medallist, born at Caën (Calvados); pupil of M^{me} de Cool and the Medallist Pillet. At the Salon of 1903 this artist exhibited a frame of Portrait-medals in bronze and a Plaquette.

BARNABE, FELICE ANTONIO MARIA (*Ital.*). Florentine Gem-engraver of the early part of the eighteenth century. His works are generally signed ΦΕΛΙΞ and must not be confused with those of a Greek artist of that name, who lived in the first century of our era. Barnabe was born at Florence on the 27 July 1720, and learnt the art under F. Bombini, J. Fortini, and F. Ghingi; the last-named was a celebrated stone-cutter. He tried painting, but did not succeed, and on Hugford his master's sudden call to Naples, he devoted himself again entirely to gem-engraving. His works are numerous, and are mostly found in private collections. The date of his death is unknown.

The artist's best known gems are the following : **CAMEL**. Alexander the Great dying, cornelian; signed ΦΗΛΙΧ ΒΗΡΝΑΒΗ ΕΠΟΙΕΙ; — Bust of Medusa; signed **F·B·** INTAGLI. Amor and Psyche;

signed ΦΗΛΙΞ; — Roman head, paste (Stosch); — Triumphal procession (phallic); — Head of Our Saviour, chalcedony (This gem was engraved for the Marquis Manfredi Malaspina, who possessed a series of over 60 pastes by Barnabe); — Sacrificial scene, sardonyx, signed Β·Φ·Ε·; — Hercules and Iole (Andreini); — Achilles mourning over the death of Patroklos, cornelian; — Warriors about to offer a sacrifice (Malaspina); — Bust of Plautilla, sardonyx; — Triumph of Bacchus, chalcedony; — The Farnese Herakles, chalcedony; — Head of Homer; — Pythagoras, sardonyx; — Bust of Antinoüs; — Silenus seated; — Young bust of Herakles (Rays); — The Venus de' Medici (Rays), &c.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, p. 286. — Do, *Camées de la Bibliothèque nationale*, XCVII, 1897. — Dr Herm. Rollet, *Allgemeines Künstler-Lexikon*, III, 629. — Raspe, *Descriptive Catalogue*, London, 1791. — Köhler, *Gesammelte Schriften*, Petersburg, 1851. — Tomaso Cades, *Gemmes*, &c. Bd. XLIII, 106-7.

BARNARDISTON (*Brit.*). Comptroller of the London Mint, 3rd year on the Commonwealth.

BARNETT (*Brit.*). Medallist of the end of the eighteenth century and beginning of the nineteenth. His signature **B.F.** appears on medals of Captain Cook, struck in 1776 (?); — General Viscount Combermere, 1821; — Caroline Baths, Southend, &c.

He may be the author of the series of medals signed **B** (attributed to Burch), one of which commemorates the sailing from England of the men-of-war Resolution and Adventure, 1772.

BARON, JEAN (*French*). Goldsmith, born at Paris; was appointed Comptroller of the Mint at Nancy, 1519.

BARON, VINCENT ALFRÉD (*French*). Sculptor and dramatic artist, born at Meximieux (Ain), on the 11th of June, 1820. Pupil of Ramey and Jacquot. By him are the following Portrait-medallions: 1849, A. d'Houdetot; — M. Dumont; — Edmond Auduit; — M^{me} Clarisse Robert; — Debureau; — 1857, M. Cabanis; — M. Lireux; — M^{lle} de Vienne; — 1859, Dr Charles Caron des Villards; — Louis Vezu; — 1861, L. Craven; — General Count Boutourlin; — Portraits of Children, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BAROZZI, ZUANO ALOYSIO (*Ital.*). Mint-inspector at Venice, circa 1650.

BARRABOUX, PIERRE FRANÇOIS (*French*). Contemporary Sculptor, born at Marseilles; pupil of Cavelier. He is the author of several Portrait-medallions in clay exhibited at the annual Salons since 1882.

BARRE, ALBERT DÉSIRÉ (*French*), 1818-1878. Son of J. J. Barre, the "Graveur général at the Paris Mint", whom he succeeded in this office in 1855. He first studied painting and was received in 1838 as a pupil of the Ecole des Beaux-Arts, and later on of P. Delaroche. After producing some noteworthy pictures, St Christopher carrying the Infant Jesus (Salon of 1843), the Return of the Prodigal (S. 1846), Plautus, Latin comic poet (S. 1848), J. J. Rousseau at the age of sixteen, and mural frescoes for the St Joseph Chapel in the Church of St Eustache at Paris, he turned to medal-engraving in 1848. At his father's death, the task of engraving the dies for the coinage was entrusted to him. He was created a Knight of the Legion of Honour in 1846.

His best known medals are : Dr Jean-Baptiste A. Dumas (1800-1884) of Paris, 1873 ; — Exhibition of 1878 (Bust of the Republic and inscriptions) ; — Bust of Æsculapius ; — Isidor Geoffroy St-Hilaire (1805-1861), of Paris, etc.

BIBLIOGRAPHY. — Ad. Thiers, *Grande Encyclopédie*, t. V, p. 481. — R. Marx, *Les Médailleurs français*, 1897.

BARRÉ, ARISTIDE (*French*). Contemporary Sculptor and Chaser, born at Trappes (Seine-et-Oise), 23. October 1840. At the Salon of 1901 he exhibited eight Plaquettes in silver, repoussé and chased.

This Artist has executed a large number of Decorative works in silver, which may be met with in Museums in France, England, Austria, &c.

BARRE, JEAN AUGUSTE (*French*). Sculptor, born in 1811. Eldest son of J. J. Barre. He is the author of some Portrait-medallions in clay of various celebrities and private persons. At the Salon of 1834, he exhibited a medal of Leopold, King of the Belgians ; — 1836, Portrait of a young girl ; — 1838, that of Alexandre Dumas ; — 1874, Portrait of M^{me} H. de P*** ; — 1881, Head of Apollo, bronze medallion, &c.

BARRE, JEAN JACQUES (*French*). Born 3. Aug. 1793, died 10. June 1855. Medallist, and "Graveur général des Médailles" from 1842 to 1855. He was apprenticed to Thiolier at the age of seventeen, and there made such rapid progress that his first exhibit at the Salon of 1819 met with great success. From that time until his death, scarcely a year elapsed without some work of his, medals, portraits, coins, dies, &c., appearing at the annual Fine Art Exhibitions at Paris. In 1834 he was entrusted with the engraving of the coins of Louis Philippe, and in 1848 he cut the official seals of the National Assembly and State under the Second Republic. Napoleon on his election as President chose J. J. Barre's patterns for the new coinage, and the same portrait was subsequently used on the currency of the Third Empire. Between 1841 and 1843 he

engraved the copper plates for the notes of the Bank of France and those of the Banks of Rouen, Lyons, and Toulouse.



Portrait-medallion of J.-J. Barre, by P. Delaroche.

Worthy of mention amongst his finest productions are the medals with portraits of Shakespeare (for the *Series numismatica universalis*),



Louis-Napoleon, 1852. The rare 5 Franc piece.

and Dr Franz Josef Gall (1758-1828); — those commemorating the Victories and Conquests of the French from 1792 to 1815; —

Death of the Prince de Condé; — Re-dedication of the Church of Sainte-Geneviève at Paris; — Erection of a Statue to Louis XIV. at Montpellier; — and of another to Louis XVI. at Bordeaux; — Building of a Monument to Boieldieu at Rouen; —



The adopted type.

and also to the Duc de Berry at Lille; — Translation of the body of Napoleon I. from St Helena to the Dôme des Invalides at Paris; — Visit of King Louis Philippe and Queen to the Mint



Visit of the Royal Family to the Paris Mint, 1833.

(illustrated); — Foundation of the Trocadero (1830); — Louis Napoleon Bonaparte, President of the French Republic; — The

L. FORRER. — *Biographical Notices of Medallists*. — I.

Marquis of Lauriston (1822); — Life-Saving Reward (1835); — M. Bégin, chief surgeon of the military hospital at Strassburg (1836); — The Latino-French Library published by Dr Panckoucke (1823); — Building of the Railway from Paris to St Germain-en-Laye (same year); — the Duke and Duchess of Orleans (1838); — Preservation of public and historical Monuments (1840); — Death of M. N. F. Bellard; — Coronation of Charles X. (signed : **BARRE**, **F^r XV DIES**, engraved in 15 days); — and others.

In Mudie's National Series of Medals, the following are by J. J. Barre: Battle of Vimiera, 1808, obv.; — Visit of the allied sovereigns to England, 1814, rev.; — The English re-enter Hanover, 1814, rev. There is also a medal of George IV., with laureate head to r., without reverse, signed by this artist, who cut several masonic medals as well, two of which are mentioned by Marvin.

Of the two sons of J. J. Barre, the eldest, Jean Auguste, was a sculptor of merit, whilst the younger, Désiré Albert, succeeded his father in 1855 as Chief-engraver at the Paris mint.

The portrait of the artist, who had received in 1834 the Cross of the Legion of Honour has been painted in 1840 by Amaury Duval.

To the list of J. J. Barre's productions given above may be added : 1835. The King refuses for his son the crown of Belgium; — 1836, Portrait-medallion of the King, Queen, and various members of the Royal family; — Erection of a statue to the Duke of Orleans; — Masonic medal for 1818; — General Insurance Companies of Paris; — Society for the Amelioration of Prisons, 1819; — Baptism of the Duke of Bordeaux, 1821; — Visit to the Paris Mint of Dom Miguel of Portugal, 1824; — Felix de Beaujour, 1827; — Jeton of the Athenaeum of Lyons, 1828; — Louis XVIII., 1829; — Laying of the Foundation stone of the Basile Monument, 1831; — P. A. Berryer, 1833; — Scipio, Marquis of Dreux-Brézé; — The King of the Two-Sicilies and the Prince of Salerno visit the Paris Mint, 1836; — Pierre Laromiguière, 1837; — Marriage of the Duke of Orleans with Princess Helena of Mecklenburg; — The Duke and Duchess of Nemours visit the Paris Mint, 1840; — Preservation of Historical Monuments; — The Army to the Duke of Orleans, 1842; — The Pont au Change at Lyons, 1843; — Various jetons, &c; — The Trocadero Barracks, 1828; — Borelli and Menotti, 1831; — Visit of Charles X. to Mülhausen, 1828; — Charles Albert of Savoy, 1823; — Visit of the Duke of Savoy to the Paris Mint, 1829; — A. Firmin-Didot, the publisher; — Gall, 1848; — George I. of Greece; — John Howard, 1829; — Jérôme-Napoléon, 1855; — Golden-Wedding of M. Koechlin-Dolfuss, 1819; — La Rochefoucauld-Liancourt, 1839; — Oath of Louis-Philippe to the French Constitution, 1830; — Statue of the Duke of Orleans, 1844; — F. Massis; — Mercier-Dupaty; — E. Mortier, 1835; —

C. A. Pozzo di Borgo, 1830; — H. de Quelen, Archbishop of Paris, 1840; — Raymond de Sèze, 1829; — Unveiling of the statue of Charles XIII. at Stockholm, 1821; — Prize Medal of Charles XIV. John of Sweden; — Marriage of Charles XIV. John of Sweden; — Death of Queen Desideria of Sweden, 1823; — Dr John Howard (1720-1790) of London, 1828; — Dr Edward Jenner (1749-1783), of Berkeley (Napoleon III. Emperor); — Dr Jean Baptiste Edouard Bousquet (1794-1872) of Paris, 1829; — Baron Antoine Jean Baptiste Robert Angot de Montyon (1733-1820) and Benjamin Franklin, 1833; — Hospital for the Insane, Charenton, 1838; — Hôpitaux civils, Paris; — Hospices civils de Paris (Charles X.); — Institution des jeunes aveugles, 1839 (Louis-Philippe); — Malades indigents (Napoleon III.); — Société médicale of Evreux, 1806 (Charles X.); — Conseil d'hygiène de l'Aisne (2 var.); — Medical Society of Lyons; — Intendance sanitaire de Marseille (Louis-Philippe); — Conseil supérieur de santé, 1831; — Pharmaceutical Society of Paris; — Vaccination (Napoleon III.); — France visited by cholera, 1866; — Services sanitaires, 1870; — Dr Charles Louis Fleury Panckoucke (1781-1844), of Paris, 1824; — Baron Louis Jacques Thenard (1777-1857), of Paris; — Hospital of the Loire, 1854; — Blessés français, 1859; — Dr Carl von Linné, Linnaean Society of Lyons, 1822; — Schiller, 1819; — Another, 1821; — Dr Maurin of Rome (Louis-Philippe); — Medals of the French Chemical, &c., Society; — Marie Constance Sass, 1863; — Cercle agricole de Seine-et-Oise (illustrated in Roger Marx, *Médailleurs contemporains en France et à l'Étranger*, 1901, pl. x, 12); — Domenico Cimarosa, &c.

Barre engraved the seals of the State and National Assembly in 1848.

This artist executed also the dies for the coinage of Greece (George I.) in 1868 (Didrachms, Drachms and 50 Lepta), 1869 (20, 10 and 5 Drachms, 20, 10, 5, 2 and 1 Lepta), 1873 (5 Drachms R.).

BIBLIOGRAPHY. — E. Bellier de la Chavignerie et Louis Auvray, *Dictionnaire général des Artistes de l'École française*, Paris, 1882. — Dr J. Meyer, *Nagler's Künstler-Lexikon*. — Dr F. P. Weber, *Medals and Medallions of the nineteenth century relating to England by foreign Artists*, London, 1894. — Ad. Thiers, *Grande Encyclopédie*, t. V, p. 481. — Marvin, *Masonic Medals*, Boston, 1880.

BARRÉ, JEAN-BAPTISTE (*French*). Sculptor, born at Nantes, in 1807. A Portrait-medallion of Count Isidore de Chef-Fontaine was exhibited by him at the Salon of 1845, and another of M^{me} L*** in 1874.

BARRIAS, ERNEST (*French*). Contemporary Medallist born in Paris. There is a cast medal by him exhibited at the Luxembourg Museum, Paris; it commemorates the painter, Gustave Guillaumet.

E. Barrias is an Officer of the Legion of Honour, and a Member of the Institute.

BIBLIOGRAPHY. — L. Bénédict, *Catalogue sommaire des Peintures, Sculptures, Dessins, Gravures en Médailles et sur Pierres fines et Objets d'art divers de l'école contemporaine*.

BARTELS (?), **BARTOLD** (*Germ.*). Mint-master to the Dukes of Brunswick-Lüneburg, first half of the seventeenth century; 1620–1624, Mint-master at Lauenburg; 1626, at Winsen; 1630, at Harburg. He was son-in-law of the Lüneburg Mint-master, Jonas



Medal of Julius Heinrich von Lauenburg, by Bartels.

Georgens. There is a medal of Julius Heinrich von Lauenburg, dated 1626, which is attributed to him, on the ground of similarity of work between this piece and the monetary issues of Duke Julius Ernest of Braunschweig-Dannenberg (*illustrated*).

BIBLIOGRAPHY. — Dr E. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900. — M. Bahrfeldt, *Beiträge zur Münzgeschichte der Lüneburgischen Lande*, 1893.

BARTHÉLEMY (*Swiss*). Mint-master at Fribourg, sixteenth century.

BARTHÉLEMY, CLAUDE PHILIPPE. Engraver at the Mint of Perpignan, 1774.

BARTHÉLEMY, HENRY (*Swiss*). Chief-engraver at the Mint of Geneva, from 1571 to 1578 and a second time from the 17. January to the 29. February 1588. His coins are not signed. He probably engraved the dies of the Three Sol pieces of 1573, 1574, 1575, 1576, 1577, 1578; Nine Deniers of 1576, 1577 and 1578; Sols of 1571–1576; Undated Thaler, struck between 1572 and 1578, Ecus-pistolets in gold, 1571–1578.

BIBLIOGRAPHY. — Dr Brun, *Schweizer Künstler-Lexikon*, 1902.

BARTHOLOMAEUS (*Germ.*). Mint-warden at Frankfort-on-Main, in 1472. By profession he was a goldsmith. On the coins, his distinctive mark is **T**.

BIBLIOGRAPHY. — E. Joseph u. Ed. Fellner, *Die Münzen von Frankfurt a/M.*, 1897.

BARTHOLOMEUS (*Germ.*) Mint-master at Nuremberg, 1429.

BARTOLINO, F. G. A. (*Ital.*), also known as **TEATINO**, a Florentine, has done some nice work in Coin-engraving. He lived in the first part of the seventeenth century.

BARVA, COLIN (*Brit.*). Warden of the Mint of Saint-Lô, 8th year of the reign of Henry V., 1420.

BARYE, ANTOINE LOUIS (*French*). Sculptor, Painter and Medallist. Born 24. Sept. 1795; died 27. June 1875. Pupil of Bosio and Gros, he first worked under Fourier. He entered the Ecole des Beaux-Arts in 1818, and in 1820 obtained the second prize at the Concours de Rome for his *Cain cursed by God*; the previous year, a medal representing Milo of Croton torn by lions had won him the third prize. He went to Rome, then entered the workshop of the goldsmith Fauconnier, where he was employed to model studies of animal life, which have made him famous. As a medallist, his work is not very extensive.

BIBLIOGRAPHY. — Theophile Sylvestre, *Histoire des artistes vivants*, Paris, 1857. — *Gazette des Beaux-Arts*, I, Pér. XX, 107-126. — Charles Blanc, *Les artistes de mon temps*, Paris, 1876, pp. 379-403. — Dr J. Meyer, *Allgemeines Künstler-Lexikon*, 1878.

BARYE, ALFRED (*French*). Son and pupil of the preceding. Sculptor and Medallist. There is a bronze medallion by him representing the portrait of M. J***.

BIBLIOGRAPHY. — Bellier de la Chavignerie et Louis Auvray, *op. cit.* p. 47. — Clement and Hutton, *Artists of the nineteenth century and their works*.

BASELIERS, PIERRE (*Belg.*). Mint-master at Antwerp, 1580-1585.

BASILEWSKI, J. (*Russ.*). Die-sinker of St Petersburg, by whom there is a medal of the St Petersburg Medical Faculty, 1759.

BASIN, JOHN (*Brit.*). Warden of the Mint of Eausse, 8th year of Henry V. He was a burgess of Caudebec.

BÄSINGER, FRANZ (*Germ.*). Mint-master at Augsburg, *circ.* 1444.

BÄSINGER, MATH. (*Germ.*) Mint-master at Augsburg, *circ.* 1472-1494.

BASIRE, GUILLAUME (*French*). Mint-master at Tours, *circa* 1494-1508.

BASIRE, RICHARD (*French*). Mint-master at St.-Lô, *circa* 1496.

BASSENI, JAKOB (*Bohem.*). A Jew of Prague, to whom the Imperial Mint at Neisse was farmed out in 1621.

BASSET, URBAIN (*French*). Contemporary Sculptor, born at Grenoble (Isère); pupil of Cavelier. The following Portrait-medallions in clay and bronze were executed by this artist; 1865, P. Genisty; — 1879, M^{me} F***; — 1881, M^{lle} F***, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BASSI, GIAN MARIA (*Ital.*). Sculptor and Medallist at Bologna, during the latter end of the seventeenth century. He is supposed to have executed some medals; that of the Bolognese Scholar Paolo Masini, whose *Bologna illustrata* appeared in 1666, is generally attributed to him; it bears a portrait, and the signature G.M.B.F. Better known are his terra-cotta groups of the Holy Family in the archiepiscopal palace of Bologna, and his statues at the Church degli Angeli in the same city. Bassi engraved some of the coins of Pope Innocent XII.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 214. — Malvasia, *Pittura, etc. di Bologna*, 1782. — Nagler, *Monogrammisten*, III, 192. — Dr J. Meyer, *op. cit.*

BASSELIERS, PIERRE (*Belg.*). Mint-master at Antwerp, 24. September 1584 to 26 August 1585.

BASSIANUS, HERCULES (*Ital.*). Die-sinker at Padua; a pupil of Cavino, *circa* 1560.

BAST, L. DE (*Belg.*). Die-sinker of the first quarter of the nineteenth century, born in 1787, died in 1832. He engraved a Portrait-medal of Dr Guillaume Demanet (1747-1831) of Ghent.

BASTIAN, ALTMANN (*Germ.*). Mint-master at Plötzkau (Anhalt-Bernburg), 1679-1680; Hildesheim, 1680-1681; Stettin, 1681-1685; Königsberg (Prussia), 1685-1686; Weimar, 1687-1690, and Ilmenau, 1691-1701.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

BASTOYGNE, HERMANDE (*Belg.*). Goldsmith and Seal-engraver at Brussels. In 1574 he cut a seal for the archbishopric of Cambrai; the seal was silver and weighed 1½ oz.; for the engraving he was paid 4 Rhenish florins 10 sols.

BIBLIOGRAPHY. — A. Pinchart, *Revue belge de numismatique*, 1852.

BATAILLE, PIERRE (*Brit.*). Master of the Mint of La Rochelle, 34th year of Edward III.'s reign. 1360. "He was to hold this office during pleasure, with the usual wages."

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 33; II, 259.

BATEK, F. (Bohem.). A contemporary Medallist, residing at Prague, by whom I know medals commemorating the Silver Wedding of the Emperor Francis Joseph and Empress Elizabeth of Austria, 1879; — 25th Anniversary of the Choral Society of Neulerchenfeld, 1890; — Agricultural Prize Medal 1898, &c.

BATES, HARRY (Brit.). Sculptor; Associate of the Royal Academy. He designed a medal of Dr William Augustus Guy (1810-1885), Royal Statistical Society, 1834.

BATTAJA, ALOYSIO (Ital.). Inspector of the coins at Venice under the Doge Francesco Molino, 1646-1655.

BATHURST, EARL (Brit.). Master of the London Mint, *anni* 44-47 of George III.'s reign.

BATHURST, BRAGGE (Brit.). Master of the London Mint in the year 1806 under George III.

BATTISTA. *Vide* MICHELE DI MAZZAFIRRI.

BATTISTO, TAGLIA. *Vide* TAGLIA.

BATZ, PHILIP CHRISTIAN (Dan.). Born in 1820. Medallist at the court of Denmark. He engraved in 1852 a medal on Industrial Enterprises at Copenhagen; also a Portrait-medal of Hans Christian Oersted (1771-1851) of Copenhagen, Pharmacist, and others.

BÄTZ, HANS (Swiss). Moneyer at Fribourg, 1585.

BAUBERGER (Germ.). Medallist in the service of Gottfried Drentwett, at Augsburg, *circa* 1860.

BAUDRY, GUILLAUME (French). Mint-master general, *circa* 1573.

BAUCHÉRY (French). Medallist of the fourth decade of the nineteenth century. He executed a medal of Louis-Philippe on the Restoration of the Arc de Triomphe, in 1840. There is also a satirical medal of Napoleon I., 1821, signed by this engraver, and another on the Death of the Duke of Reichstadt, 1832.

BAUDELLOT, MAXIME (French). Contemporary Sculptor, born at Dôle (Jura); pupil of Jouffroy and A. Millet. Chavignerie and Auvray mention the following medallic works by this artist: 1878, Portrait-medallion of M^{lle} A. B***; — Marcel D. Junior (*wood*); — 1879, M^{me} Petit-Jean, &c.

BAUDICHON, RENÉ (French). Contemporary Sculptor and Medallist, born at Tours (Indre-et-Loire); pupil of MM. Barrias, Sicard and Vernon. By him are: The Chamber of Commerce of Blois,

plaquette ; — Joan of Arc, medal ; — Fondation Chenavard, medal ;
-- Rustic Music, medal ; — Madame Audis, Portrait-plaquette ; —
Suzanne H***, Portrait-plaquette ; — Study, Portrait-plaquette, &c.

BAUDISTEL, JOHANN ALEXANDER (*Germ.*). District Mint-warden
at Augsburg, 1595-1598.

BAUDISTEL, KONRAD (*Germ.*). District Mint-warden at Augsburg,
circa 1590-95.

BAUEISEN, CHRISTOPH MATHIAS (*Germ.*). Mint-warden at Ratis-
bon, 1725.

BAUER, HANS (*Germ.*). Goldsmith, and Mint-master, at Bruns-
wick, previous to the 1st of May 1572, when he entered the joint
services of Landgrave William IV. of Cassel, Lewis III. of Marburg,
and George I. of Darmstadt. His signature was **HB** in monogram,
sometimes accompanied by a trefoil. He seems to have been in
the Hessian service until 1610. His predecessor was Hans Pern-
dorffer, 1564-1575.

BIBLIOGRAPHY. — P. Weinmeister, *Hessische Münzmeister am Ende des 16 Jahr-
hunderts*, Numismatischer Anzeiger, Mai 1899.

BAUER, MAURICE ALEXANDRE (*French*). Contemporary Sculptor'
born at Paris, pupil of M. Jacques Callot. At the salon of 1901, he
exhibited a Portrait-medal of M. Alexandre Grangé and a Prize
Medal for Agriculture.

BAUER, JOHANN LEONHARD (*Germ.*). Carver in ivory, boxwood,
mother-of-pearl, stone, &c. Born in 1681, died at Augsburg in
1760. His works were much esteemed, but do not now excite
so much admiration. His representations of objects from nature are
very good.

BAUERT, GEORG VALENTIN (*Swed.*). A Swedish Engraver born at
Altona, son of John Ephraim Bauert, studied under John Milton,
engraver to the London Royal Mint. His works date from 1790 to
1810. The English Medallic series owes to him several medals :
Robert Walpole, Earl of Oxford, 1744 (*R.* cut by J. Milton) ; —
England under George III., 1800, &c. He was Chief-engraver of the
Altona Mint from 1790 to 1800.

BIBLIOGRAPHY. — F. P. Weber, *Medals and Medallions*, p. 7. — Nagler, *Mono-
grammisten I.*

BAUERT, JOHANN EPHRAIM (*Swed.*). Medallist in the service of
Frederick V. of Denmark. He was born at Stockholm between 1720
and 1730, and died at Copenhagen in 1799. It is supposed that he
worked under Hedlinger, and perhaps also under Daniel Fehrmann.

In 1763 he obtained the post of Engraver at the Copenhagen Mint, an office which he held until his death. During that period, a large number of the dies for the Danish coinage were cut by him. Amongst his medals the best known are : one with bust of Frederick V. R. The city of Copenhagen kneeling before the King, 1760; — another of 1774 on the Dedication of some Institute; — and the two very beautiful commemoration pieces of 1775 and 1792 of Just and Peter von Hemert and Agatha Ooglant. The prize medal of the General Commerce and Industrial College, with bust of Christian VII., is also by him.

Most of the coins and medals engraved by J. E. Bauert are described in *Beskrivelse over Danske Mynter og Medaillen*, Copenhagen, 1789-94.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.*, III, p. 144. — Bolzenthall, *op. cit.* — *Kön. Dänischer Hof- und Staats Kalender 1763-1800*. — Nagler, *Monogrammisten*. — *Beskrivelse*, *vide suprad.*

BAUMBHAUSEN, JOHANN ANTON KÖNIG VON (*Austr.*). Die-sinker at the Mint of Hall, 1687-1716. He signed his works : **I. A. K. V. B.**

BAUMBHAUSEN, MATHIAS KÖNIG VON (*Austr.*). Die-sinker at the Mint of Hall, 1630-1663. Grandfather of Johann Anton, and father of Maximilian König von Baumbhausen.

BAUMBHAUSEN, MAXIMILLIAN KÖNIG VON (*Austr.*). Die-sinker at the Mint of Hall, 1647-1687, under Archduke Ferdinand Charles.

BAUMGARTEN, MELCHIOR WILHELM (*Germ.*). Warden of the Mint at Glatz, 1649.

BAUMGARTEN (*Germ.*). Master of the Mint at Neustrelitz, 1749-1759. His issues are signed **H. C. B.**

BAUMGARTNER, ALBRECHT (*Germ.*). Mint-master at Kempten (Bavaria), *circa* 1534.

BAUMGARTNER, WILHELM (*Germ.*). Mint-master at Kempten, 1540-1554.

BAUR, JOHANN DANIEL (*Germ.*). † at Stuttgart, 25. April 1721, at the age of 50. He was a Goldsmith, and filled the post of Mint-master of that city for several years.

BIBLIOGRAPHY. — A. Wintterlin, *Dr Meyers's Allgem. Künstler Lexicon*.

BAUSCH, TH. (*Germ.*). Die-sinker, whose signature is found on a Portrait-plaque of Anton Rubinstein, 1897.

BAYARD, FRANÇOIS (*French*). Mint-engraver at Limoges, 1483.

BAYARD, JEHAN (*French*). Engraver at the Mint of Limoges, 1540-1546.

BAYARD, LÉONARD (*French*). Mint-engraver at Limoges, 1487.

BAYARD, MARSAULT (*French*). Mint-engraver at Limoges, 1489, 1491.

BAYARD, MARTIAL (*French*). Mint-engraver at Limoges, 1519-1521; another, 1590-1599; another, 1635.

BAYARD, PIERRE (*French*). Mint-engraver at Limoges, 1529.

BAYARD DE LA VINGTRIE, PAUL ARMAND (*French*). Contemporary Sculptor; pupil of Guillaume and Cavelier. At the Salon of 1882 this artist exhibited a Portrait-medallion in bronze of M^{me} E. B***.

BAYR, MELCHIOR (*Germ.*). Goldsmith at Nuremberg, † 1577.

BAZET, JEAN (*French*), 1543-1566. Engraver of the coins at the Mint of Morlaas. Between 1562 and 1566, Testons, Baquettes, and Ardits were struck at that Mint.

BIBLIOGRAPHY. — J.-Adrien Blanchet, *op. cit.*

BAZIN (*French*). Painter under the Revolution and First Empire. He exhibited at the Salons between 1793 and 1812. He is supposed to have furnished some designs or suggestions for the coinage of the Republic. His sons, Pierre Joseph and Charles Louis are better known than their father, and distinguished themselves in copper-plate engraving, painting, lithography, &c.

B. B. Vide BENEDICT BACOD. Mint-master at Borgo (Savoy), 1523-1528.

B. B. Vide BARTOLOMEO BRUNASSO. Mint-master at Turin, *circa* 1535.

B. B. Vide BATTISTA BARBARO. Rector of Cattaro, 1546-1548.

B. B. Vide BARTHEL BECHSTEIN. Mint-master at Stolberg, 1619-1620, Rudolstadt, 1621, Ichtershausen, 1622, and again at Rudolstadt, 1622-1625.

B. B. Vide BERNARDO BALBI. Mint-inspector at Venice, 1625.

B. B. Vide BRISSARD-BRINET. Medallist, who worked at Paris, in 1848.

B. B. W. Vide BARANOFF. Die-sinker at St Petersburg, 1853.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

- B. C.** *Vide* **BERTUCCI CIVRAN**. On coins of Scutari, 1436.
- B. C.** *Vide* **BARTOLOMEO CAMPI**. Mint-master at Pesaro, 1555.
- B. C.** *Vide* **BERNARDO CONTARINI**. Rector of Cattaro, 1570-1574.
- B. C.** *Vide* **BENEDETTO CIVRAN**. Mint-inspector at Venice, 1705-1706.
- B. C.** *Vide* **BARTOLOMEO COTEL**. Die-sinker at Rome, 1706-1718.
- B. C.** *Vide* **BENEDETTO CAPELLO**. Mint-inspector at Venice, 1779.
- B. C. V. C.** *Vide* **CALKER**. Dutch Medallist, *circa* 1787.
- B. D. B.** *Vide* **PETER BALDENBACH**. Austrian Medallist; worked at Vienna, 1790-1802.
- VB. D.** *Vide* **BENJAMIN DUVIVIER**, 1730-1795. French Medallist.
- BIBLIOGRAPHY.** — Schlickeysen-Pallmann, *op. cit.*
- BEARD** (*Brit.*). Medallist of the nineteenth century. His signature appears on a medal of David O'Connell, 1847.
- BEAU** (*French*). Modern Medallist, who at the Salons of 1869 and 1872 was *logiste* for the two prizes, Fortune and the child, and Spartan soldier preparing his arms for the fight at Thermopylae.
- BIBLIOGRAPHY.** — R. Marx, *Les Médailleurs français*, 1897.
- BEAUCHATEL, MANET or MARET DE** (*French*). Mint-master at Ivrea, 1426. He was called from Valence by the Duke Amadeus VIII. of Savoy.
- BIBLIOGRAPHY.** — Dr Ladé, *Contribution à la Numismatique des ducs de Savoie*, *Revue suisse de numismatique*, 1896.
- BEAUCLERC, LADY DIANA** (*Brit.*). Modeller of Wax-medallions, early part of the nineteenth century.
- BEAUCOUSIN, JEHAN** (*French*), 1553-1579. Engraver at the Paris Mint, and author of the following jetons : 1553, Arms of M^{me} la Princesse de Navarre; — Messire Lancelot du Monceau; — Jean de Daillon; — 1556, The Treasurer general of Normandy; — 1557, Nicolas Bernard; — 1558, Messire Nicolas de Brichanteau; — Jetons for the Hôtel-Dieu; — 1565, Jeanne d'Albret, Queen of Navarre, &c.
- Beaucousin succeeded Lemay as Engraver at the Paris Mint, on the 14th July 1552. He cut dies for the following coins : 1553, Ecu d'or au soleil and Ecu pistolet (of Francis I.); — 1556, Double Henris, Testons and Half Testons (for St.-Lô); — 1558, Henris, Testons and Douzains (for Villeneuve-Saint-André-lès-Avignon);

— 1560, Henris, Testons, Half Testons and Douzains of 1559 (with bust of Henry II., for Paris); — 1562, Ecus and Testons (for Paris); — 1563, Testons and Half Testons (for Nantes); — 1563, Ecus, Testons and Half Testons (for Nantes); — 1566, Ecus and Testons (for Nantes); — 1567, Testons (for Paris); — 1568, Ecus, Testons and Sols parisis (for Nantes); — 1569, Deniers tournois (for Paris); — 1569, Double Sols parisis, Sols parisis, Liards and small Deniers tournois (Paris); — 1570, Ecus and Testons (for Nantes); — 1574, Douzains (for Paris); — 1575, Various dies (for Paris); — 1577, Francs, Half and Quarter francs (for Paris).

BIBLIOGRAPHY. — A. Barre. *Graveurs généraux et particuliers des monnaies de France*, 1867. — F. Mazerolle, *op. cit.*

BEAUCOUSIN, JEHAN (*French*). Son of the preceding, 1579-1626. He succeeded his father in the office of Engraver at the Mint.

BEAUDAU, JACQUES (*French*). Engraver at the Mint of Montpellier, *circa* 1701.

BEAUMONT, BERTRAND DE (*French*). Engraver at the Mint of Morlaas, 1661.

BEAUMONT, LODOWIC (*Brit.*). Lord Bishop of Durham, succeeded Bishop Kellow in the ninth year of Edward II. He issued Pennies, with the reading **EDWAR.** and charged with a lion, sometimes accompanied with fleur-de-lis, in allusion to his arms.

BIBLIOGRAPHY. — Ruding, *op. cit.* I, 205, II, 166.

BAUSSÉ, JEHAN (*French*). Mint-master at Angers, 1653.

BEAUSSIER, ALEXANDRE JOSEPH (*French*). Mint-master at Marseilles, 1823-1857. Symbol, a shell.

BEAUSSIER, E. J. ALEXANDRE (*French*). Mint-master at Lille, 1815-1840. Symbol, a caduceus.

BEAUVERD, FRANÇOIS (*Swiss*). This name occurs on a medal commemorating the inauguration of a new Shooting Stand at Geneva, 1895, as that of the designer of the piece, which was engraved by M. Hugues Bovy; also on another of the *Grand Tir* at the Swiss National Exhibition of 1896.

BECHEM, BERNHARDT (*Austrian*). Died in 1547. Son of a Die-sinker, and from the death of his father in 1511, Chief Master of the Mint in Austria and Tyrol. He engraved Thalers and gold coins with the portrait of King Louis II. of Hungary the execution of which surpasses in quality the general currency of this period.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 141.

BÉCHOT, MARC (*French*), 1520-1557. Pupil of Matteo del Nassaro of Verona, a Medallist in the employ of Francis I. From 1547 till his death, Bechot occupied the post of Engraver-general to the Mints of France. A counter of Francis II., as King of Scotland, 1559, engraved by this artist, mentioned as being rare, finds its place in English collections; other jetons are by him, as those of the Cour des Monnaies, 1552, and of Guillaume Bailly.

The Ecus and Testons of 1549 and 1550 with crowned bust of Henry II., were engraved, amongst others, by this artist, and are infinitely superior to all the anterior French regal coins.

But the finest work of this clever Artist is a standing figure of Henry II., of which the puncheon is preserved at the Mint Museum, Paris.

“Marc Béchet”, observes Mazerolle, “représente, en numismatique, cette époque de transition où le goût exquis qui caractérise le génie de la Renaissance française s’allie à l’ampleur des maîtres de l’Italie.”

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of the History of Great Britain and Ireland*, London, 1885. — Mazerolle, *op. cit.*

BECHSTEIN, BARTEL (*Germ.*). Master of the Stolberg Mint, 1619-1620, Rudolstadt, 1621, Ichtershausen, 1622, and then again Rudolstadt, 1622-1625. The coins issued under him bear the letters **BB**.

BECHTEL (*Amer.*). This signature occurs on the Trenton Battle Monument Association’s medal.

BECHTLER (*Amer.*). A firm of Bankers at Rutherfordtown (North Carolina) who between 1831 and 1851 worked a private Mint. Between 1831 and 1840 they issued gold coins to the amount of 2.241.850 dollars, bearing the name and residency of the bankers as well as the indication of the weight and value of the coins. Some of the gold dollars and subdivisions issued by Bechtler bear only the initial **B**; others have **A. BECHTLER** or **C. BECHTLER**.

BECHTMANN, KONRAD (*Germ.*). Mint-master at Aschaffenburg, 1683-1696.

BECK, ANTHONY (*Brit.*). Bishop of Durham from the 11th year of Edward I. until his death in 1310, third year of Edward II. The pennies he struck read **EDW.** or **EDWAR** and bear a cross, which figures in his arms (gules, and cross moline argent).

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 205, II, 164, 165.

BECK, GOTTFRIED (*Germ.*). Gem-engraver at Bresleau, 1740-1752.

BECK, JEAN HENRI (*French*). Gem-engraver of the first half of the nineteenth century. He was the adopted son and pupil of Mayer

Simon, who at his death left him his business. For some time he cut precious stones, then turned his attention to the manufacture of bronzes. In 1845, he bequeathed to the Cabinet des Médailles his collection of gems, comprizing antique and modern camei, intagli, and a jewel of the Renaissance period. The most valuable of these is perhaps a celebrated sardonyx, The Judgment of Paris, which M. Babelon considers antique and for which Beck had paid the sum of 16000 frs.

BIBLIOGRAPHY. — Babelon, *Camées antiques et modernes de la Bibliothèque Nationale*, CIX, 1897.

BECK, PHILIP E. (Hung.). Contemporary Medallist, born at Papa (County of Veszprém), and residing at Buda-Pest. At the Paris Universal Exhibition, 1900, he exhibited the following medals : Portrait of Dr Joseph Kovacs ; — Medal of the Hungarian Agricultural Society ; — Medal of the Skating Club of Buda-Pest ; — Various Portraits ; — Plaquettes &c.

BECKE, HANS (Germ.). Gem-engraver, and Die-sinker at Breslau, 1574-1589.

BECKER, HANS (Germ.). Master of the Mint at Brunswick, 1648-1667.

BECKER, HANS (Germ.). Master of the Halberstadt Mint, 1650-1652. The coins are marked **H.B.**

BECKER, D. (Austr.). Medallist, employed at the Mint of Vienna, 1744. His signature occurs on Medals commemorating the Regency of Maria Theresia's consort, Francis III., of Lorraine (2 types) and the Birth of Archduke Joseph, 1741.

BECKER, EDMOND (French). Contemporary Sculptor, residing at Paris. He is the author of a number of medallic productions, brooches, pendants, &c. of exceptionally artistic design and exquisite conception. Some his works are reproduced in *Art et Decoration*, 1901, II, pp. 109, 116, 117, 118, &c.

BECKER, GEORG (Austr.). Mint-engraver at Vienna, *circa* 1726.

BECKER, KARL (Germ.). Die-sinker in Hungary, 1780. His works are generally signed **KB**
P.

BECKER, KARL WILHELM (Germ.). Born at Speyer, about 1771, died on April 30, 1830. He will ever be remembered as one of the most clever and skilful forgers of ancient coins and medals. His father held the office of Syndic, and in his early years, young Becker had devoted himself to trade, but was unsuccessful. He married at Mannheim, and in 1806, we find him working in that city as a

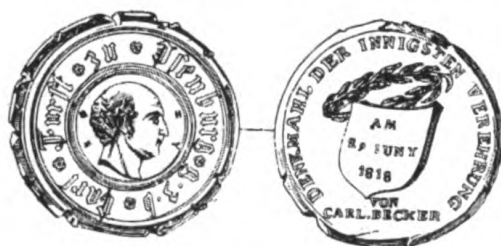
goldsmith. It was whilst employed in that capacity that he first attempted to copy old Greek coins. A curious anecdote is recorded in Steinbüchel's *Beckersche falsche Münzstempel* in connection with the origin of Becker's forgeries: "He had purchased a false gold Roman imperial coin from a certain Baron von Sch**m (*Schelm*) in Munich, and on his complaining to the Baron, he was told it served him right, and people should not deal in what they do not understand. Becker, who at this time knew nothing of die-sinking, betook himself at once to the Royal Mint and studied the art; he worked at it incessantly, till he was able to produce so good an imitation of a Roman aureus, as in his turn to have the satisfaction of taking in the Baron." Whether this story be true or not, Becker moved from Mannheim and started business at Offenbach as a dealer in works of art, and soon obtained the reputation of possessing a choice collection of antiquities. From Frankfort in the vicinity, Berlin, Paris, Vienna, collectors and lovers of art flocked to him; the Prince von Isenburg, a General in the service of France, procured for him the title of Court Counsellor in 1814; Goethe in 1815 records in *Kunst und Alterthum* a visit which he paid to the antiquary and speaks of him in eulogious terms: "Herr Becker, a most excellent numismatist, has judiciously arranged an important series of coins of all periods to illustrate the history of his studies."

Between 1815 and 1825 was Becker's flourishing time. He succeeded in selling his counterfeits to his great patron, Prince von Isenburg, and others of his supporters, but above all to the Jews of Frankfort who disposed of them for him. During that short space of time, he cut over six hundred dies, and produced, as far as we know, a series of 133 forgeries of Greek coins, 136 Roman, 25 Visigothic, 1 Merovingian, 19 Carolingian and later Imperial, 7 Mediaeval and Modern coins and medals, and 9 Siege pieces, making a total of 330.

The first alarm was raised by Sestini in 1825 who warned collectors against the forgeries of the *Oltramontano*, *Becker di Hanau*. This probably induced the artist to come forward as an "avowed copyist of ancient coins;" he published a catalogue of 296 specimens, which he mentioned as having made for his "own amusement" and which he offered for sale.

It is said that, in the case of great rarities, Becker made use of gold and silver coins of common types, in order to preserve the correct alloy of metal, the genuine size and weight, and the right colour. At other times, to give his forgeries the appearance of old age he used to place them in a little box containing iron filings, which he screwed on to the springs of his carriage, and would drive backwards and forwards on the road between Offenbach and Frank-

fort, a process which, according to Collin's statement, he called, "taking his old gentlemen for a drive." In this way, he produced forgeries which were not detected for many years, and which even now require a most experienced expert to recognize.



Charles, Prince of Isenburg, by Becker.

In honour of his friend, the Prince von Isenburg, Becker struck the above-illustrated medalet. Very remarkable is a large gold coin of Rudolph von Habsburg, and other concoctions, which, not less than the copies, so beautifully executed, of Greek and Roman coins, place the unscrupulous forger among the best artists of the nineteenth century.

The value of a set of these forgeries, according to Mionnet's quotations for genuine specimens, would represent nearly £ 3000; for all that, Becker died in a condition nigh to misery.

Writing on Becker's forgeries, T. J. Arnold says in an article on the subject which appeared in the *Numismatic Chronicle* (New series, vol. III. 1863 p. 246), "that many of them are works of the most exquisite finish, and that without a close examination and comparison they are not to be distinguished from the originals of which they are the imitations. It is impossible," he continues, "to deny that Becker was an artist of consummate skill, and that he combined great taste with an extraordinary amount of learning, however vexed and indignant we may feel at the prostitution of such qualities for the vile purposes to which he applied them."

Some of the coins of Becker are only re-struck on one side, that is, he used occasionally a genuine coin, to increase the rarity of which he added a new reverse or another head; in a few cases, he even imitated the effect of double striking to deceive. These forgeries are all struck with the hammer from dies.

Collectors like to possess a collection of them struck in lead for the sake of comparison.

The following are the principal types issued by Becker, according to Pinder's Catalogue : 1. Cumae *Æ*. (Mionnet, I, 114, 135). — 2. Neapolis *Æ*. (M. I., 116, 155). — 3. Arpi *Æ*. (M. I, pl. LXIII, 6). — 4. Tarentum *Æ*. (M. I., pl. LXIV, 3). — 5. Heraclea *Æ*. (M. I, 153, 503). — 6. Metapontum *Æ*. (M. I, 156, 532). — 7. Ano-

ther (M. I, pl. LXIV, 6). — 8. Another (M. I, 161, 589). — 9. Another, head of Pallas. — 10. Posidonia *Æ*. (M. I, 163, 610). — 11. Syris-Buxentum *Æ*. (M. I, pl. LIX, 3). — 12. Bruttii *Æ*. (M. I, pl. LXV, 1). — 13. Rhegium *Æ*. (M. I, pl. LXV, 7). — 14. Temesa (M. suppl. I, pl. XI, 5). — 15. Sicilia *Æ*. (M. I, pl. LXVI, 1). — 16. Agrigentum *Æ*. (M. I, 213, 42). — 17. Another *Æ*. (M. I, 213, 39). — 18. Catana *Æ*. (M. I, 225, 147). — 19. Gela *Æ*. (M. I, 236, 228). — 20. Zancle *Æ*. (M. I, pl. LXVII, 5). — 21. Messana *Æ*. (M. I, 255, 383). — 22. Naxos *Æ*. (M. I, pl. LXVI, 3). — 23. Another *Æ*. (M. I, pl. LXVI, 2). — 24. Panormus *Æ*. (M. I, pl. LXVI). — 25. Another *Æ*. (M. I, pl. LXVI, 6). — 26. Another *Æ*. (M. I, 268, 489). — 27. Another *Æ*. (M. pl. xx, obv. 9 *℞* 8). — 28. Another *Æ*. (M. I, 265, 459). — 29. Syracuse *Æ*. (M. pl. XLVII, 1. Suppl. I, 427, 478). — 30. Another, medallion after Kimon (M. I, 268, 766). — 31. Another, after Euainetos (M. I, 298, 771). — 32. Another, with ΑΘΛΑ on *℞*. (M. pl. LXVII, 3. Suppl. I, 432, 506). — 33. Tetradr. *℞*. Diana (M. I, pl. LXVII, 6). — 34. Philistis *Æ*. (M. I, pl. LXVIII, 8). — 35. Another (M. I, 338, 108). — 36. Panticapæum *Æ*. (M. pl. LXIX, 3). — 37. Another *Æ*. (M. suppl. II, 7, 36). — 38. Abdera *Æ*. (M. suppl. II, pl. v, 1). — 39. Another *Æ*. (M. I, 365, 12, pl. LIV, 8). — 40. Aenus (M. I, 369, 40). — 41. Thasos *Æ*. (M. suppl. II, p. 545). — 42. Another *Æ*. (M. suppl. II, pl. VIII, 5). — 43. Another *Æ*. (M. I, pl. LV, 5). — 44. Acanthus *Æ*. (M. I, pl. XLVIII, 2). — 45. Mende *Æ*. (M. pl. XXXVIII, 5). — 46. Neapolis Macedoniae *Æ*. (M. suppl. III, 83, 508). — 47. Alexander of Macedon *Æ*. (M. pl. XLVIII, 1). — 48. Philip II., *Æ*. (M. pl. LXX, 1). — 49-50. Alexander the Great, *Æ*. staters. — 51-52. *Æ*. tetradrachms. — 53. Philippus Aridaeus *Æ*. (M. I, 564, 667). — 54. Antipater (M. suppl. III, 242). — 55. Antigonus Gonatas *Æ*. (M. I, 581, 825). — 56. Epirus *Æ*. (M. II, 47, 1). — 57. Ambracia *Æ*. (M. II, pl. LXXI, 5). — 58-59. Alexander I. of Epirus, *Æ*. staters (two types). — 60. Pyrrhus, *Æ*. stater (M. II, pl. LXXI, 6). — 61. Tetradrachm (M. II, pl. LXXI, 8). — 62. Alexander II (?) *Æ*. (M. suppl. III, 425, 30). — 63. Acarnania *Æ*. (M. II, 78, 1). — 64. Locri Opuntii *Æ*. (M. II, pl. LXXII, 3). — 65. Delphi *Æ*. (M. II, pl. LXXII, 5). — 66. Boeotia *Æ*. (M. II, pl. LXXII, 7). — 67. Thebes *Æ*. (M. suppl. III, 524, 120). — 68. Athens *Æ*. (M. suppl. III, 537, 7). — 69. Elis *Æ*. (M. I, 98, 20). — 70. Zacynthus *Æ*. (M. II, 206, 4). — 71. Stymphalus *Æ*. (M. II, pl. LXXIII, 8). — 72. Gortyna (M. suppl. IV, 320, 161). — 73. Kydonia *Æ*. (M. II, 272, 118). — 74. Lyttus *Æ*. (M. II, 287, 230). — 75. Mithradates III. of Pontus *Æ*. (M. suppl. IV, 464, 6). — 76. Paerisades II. *Æ*. (M. suppl. IV, 461, 1). — 77. Mithradates VI. *Æ*. (M. II, pl. LXXIV, 17). — 78. Pharnaces II. *Æ*.

(M. II, 362, 22). — 79. Uncertain king of Bosphorus (M. II, 366, 42). — 80. Rhescuporis I. *AV.* (M. II, 369, 54). — 81. Another *AV.* (M. II, 369, 58). — 82. Polemo II. *AR.* (M. II, 365, 35). — 83. Cotys I. *AV.* (M. II, 370, 63). — 84. Cotys II. *AV.* (M. II, suppl. IV, 507, 117). — 85. Prusias I of Bithynia *AR.* (M. II, 504, 7). — 86. Prusias II. *AR.* (M. II, 506, 15). — 87. Nicomedes II. *AV.* (M. II, pl. LXXIV, 10). — 88. Another *AR.* (M. II, 509, 51). — 89. Cyzicus. *AR.* (M. II, 509, 51). — 90. Another *AV.* (M. VI, 617, 29; suppl. V, 303, 118). — 91. Another *AV.* (M. II, 527, 75, pl. XLIII, 1). — 92. Another *AR.* (M. II, pl. LXXV, 1). — 93. Parium *AR.* (M. II, pl. LXXV, 4). — 94. Philetaerus of Pergamum *AR.* (M. II, 621, 679; suppl. V, pl. iv, 3). — 95. Scepsis *AR.* (M. II, pl. LVII, 2). — 96. Clazomenae *AV.* (M. III, pl. LXXVI, 2). — 97. Lebedos *AR.* (M. III, 140, 582; suppl. VI, pl. iv, 2). — 98. Magnesia *AR.* (M. III, 142, 596; suppl. VI, pl. iv, 3). — 99. Phocaea El. (M. III, pl. XLIII, 2). — 100. Samos *AV.* (M. III, 280, 132). — 101. Maussolus of Caria *AR.* (M. III, 398, 2). — 102. Pixodarus *AV.* (M. III, 399, 13). — 103. Othontopates *AR.* (M. III, 400, 17; suppl. VI, pl. viii, 5). — 104. Calymna *AR.* (M. III, 401, 4; suppl. VI, pl. viii, 1). — 105-6. Rhodes (2 varieties). — 107-8. Uncertain of Asia Minor. — 109. Seleucus II. of Syria *AV.* (M. V., pl. LXXVII, 7). — 110. Antiochus Hierax *AR.* (M. V, 21, 189). — 111. Antiochus III. *AR.* (M. V, 24, 205; suppl. VIII, pl. xii, 1). — 112-13. Antiochus Epiphanes *AR.* (2 var.). — 114. Alexander I. Bala (M. suppl. viii, 36, 186). — 115. Demetrius II. Nicator *AR.* (M. V, 58, 503). — 116. Tryphon *AR.* (M. V, 72, 622). — 117. Antiochus VII. *AR.* (M. V, 73, 634). — 118. Alexander II. Zebina *AR.* (M. V, 81, 713). — 119. Cleopatra and Antiochus VIII. *AR.* (M. V, 88, 774). — 120. Antiochus VIII. *AR.* (M. V, 90, 788; suppl. VIII, pl. xiii, 4). — 121. Antiochus X. *AR.* (M. V, 101, 893). — 122. Demetrius III. *AR.* (unpubl. var.). — 123. Tigranes *AR.* (M. V, 108, 943). — 124. Seleucis Pieria, colonial of Pescennius Niger *AR.* (M. V, 878, 246; suppl. VIII, pl. xvi, 1). — 125. Sidon *AR.* (M. V, 367, 192; suppl. VIII, pl. xvii, 3). — 126. Tripolis *AR.* (M. V, 392, 377). — 127. Simon Maccabæus, shekel, year 2. — 128. Darius *AV.* (M. V, 640, 1). — 129. Euthydemus of Bactria *AV.* (M. V, pl. LXXVIII, 3). — 130. Eucratides *AR.* — 131. Heliocles *AR.* — 132. Ptolemy I. and II., Berenice and Arsinoe *AV.* octodr. — 133. Uncertain (Head of Jupiter *R* Head of Satyr). — 134. ROME. *AR.* den. (M. pl. LXIII, 5). — 135-6. Consular, Cestia *AV.* (Bab, nos 1 and 3). — 137. Claudia *AV.* (B. 16). — 138. Horatia *AR.* (Mionn., p. 43). — 139. Numonia *AV.* (B. 1). — 140. Vibia *AV.* (B. 27). — 141-147. Imperial, Caesar *AV.* (Cohen, II. Ed., vol. I, 3, 31, p. 20, 1, p. 21, 2, p. 18, 54 and 56). — 148. Sextus Pompeius *AV.* (C. p. 32, 1). — 149. Lucius Antonius *AV.*

(C. 1 var.). — 150. Augustus *A.* *R.* Radiate head of Sun. — 151. M. Agrippa *A.* (C. 2. *R.* Head of Augustus). — 152. Tiberius, erotic tessera. — 153. Drusus Jun. *R.* *R.* Head of Tiberius. — 154. Antonia, *A.* and *R.* (C. 1). — 155. Germanicus and Caligula, *A.* and *R.* (C. 1). — 156. Caligula, *A.* and *R.* (C. 18). — 157. Claudius, *A.* and *R.* (C. 86 var.). — 158. Agrippina and Claudius, *A.* — 159. Agrippina, erotic tessera. — 160. Agrippina and Nero, *A.* and *R.* (C. 6). — 161. Clodius Macer, *R.* (C. 13). — 162. Vitellius and his children, *A.* and *R.* (C. 2). — 163. Domitilla, *R.* (C. 3). — 164. Julia Titi, *A.* and *R.* (C. 6). — 165. Trajan *A.* (C. 324). — 166. Another *A.* (C. 167 var.). — 167-8. Plotina, *A.* and *R.* (C. 2 and *R.* diff.). — 169. Plotina and Matidia *A.* (C. 1). — 170. Marciana *A.* and *R.* (C. 3). — 171. Matidia *A.* (C. 11 var.). — 172. Matidia and Plotina *A.* (obv. MATIDIA AVG. DIVAE MARCIANAE F). — 173. Hadrian *A.* (C. 540). — 174. Commodus *A.* (C. 567). — 175. Crispina *A.* and *R.* (C. 39). — 176. Pertinax *A.* and *R.* (C. 39 var.). — 177-178. Didius Julianus *A.* and *R.* (C. 8 and 14). — 179-181. Manlia Scantilla *A.* and *R.* (C. 1, 2 var. and 2). — 182. Didia Clara *A.* and *R.* (C. 2). — 183-185. Pescennius Niger *A.* (C. 15), *R.* (C. 28), *R.* (C. 63 var.). — 186. Sept. Severus *A.* (C. 458). — 187. Fulvia Plautilla *A.* and *R.* (C. 24). — 188. Macrinus *A.* and *R.* (C. 113). — 189-190. Diadumenianus *R.* (C. 1), *A.* and *R.* (C. 9). — 191. Elagabalus and Julia Paula *A.* — 192. Cornelia Paula *A.* — 193-4. Julia Maesa *A.* and *R.* (C. 53 and var.). — 195. Alex. Severus and Orbia *A.* Quin. — 196. Julia Mamaea *A.* and *R.* (C. 18). — 197. Maximus *A.* and *R.* (C. 1). — 198. Balbinus *A.* (C. 23, 2 var.). — 199. Gordianus Africanus I. *A.* and *R.* (C. 7). — 200. Pupienus *A.* (C. 37). — 201. Tranquillina and Gordian III. *A.* — 202. Tranquillina *A.* (C. 1). — 203-205. Pacatianus *R.* (C. 6) *R.* C. 8 and two others. *R.* PROVIDENTIA AVG. and VIRTUS AVG. — 206. Etruscilla *A.* (C. 18). — 207. Herennius Etruscus *A.* (C. 10). — 208-9. Hostilianus *A.* and *R.* (C. 37) and *A.* (C. 33). — 210-12. Trebonianus Gallus *A.* (C. 92), *A.* (C. 112), *A.* (C. 131). — 213. Volusianus *A.* (C. 2). — 214-15. Aemilianus *A.* and *R.* (C. 4), *A.* and *R.* (C. 54). — 216-17. Cornelia Supera *R.* (C. 2 and 7). — 218. Valerianus *A.* and *R.* (C. 141). — 219. Mariniana *R.* (C. 1). — 220. Gallienus *A.* Quin. (C. 1107). — 221. Saloninus *A.* Quin. (C. 42). — 222-32. Postumus *A.* (C. 5), *A.* (C. 45), *A.* (var. of last), *A.* (C. 145 and 146), *A.* (C. 212), *A.* (C. 288 and 289), *A.* (C. 305), *A.* (C. 378). — 233. Laelianus *A.* (C. 2). — 234. Victorinus *A.* (C. 55). — 235-6. Marius Bil. and *A.* (C. 4 and 11). — 237-244. Tetricus Senior, Bil. and *A.* (C. 94), *A.* (C. 126), *A.* (C. 129 and

2 other var.), *AV.* (C. 206), *AV.* C. 212. — 245. Tetricus Senior and Junior *AV.* (C. 1). — 246. Tetricus Junior *AV.* (C. 84). — 247. Claudius Gothicus *AV.* (C. 208). — 248. Florianus *AV.* (C. 42 var.). — 249-50. Numerianus *Æ* and *AV.* (C. 56 and C. 80 var.). — 251. Magnia Urbica *AV.* (C. 10). — 252. Nigrinianus *AV.* (C. 1). — 253. Julianus *AV.* (C. 3). — 254. Maximianus Hercules *AV.* Med. (C. 344 var.). — 255-6. Fausta *AV.* and *Æ.* (*vide* C. 5). — 257. Crispus *AV.* Med. (*Æ* FELICITAS ROMANORVM). — 258. Delmatus *AV.* (C. 15). — 259. Vetranius *AV.* (*vide* C. 1). — 260. Decentius *AV.* (C. 6). — 261. Procopius *AV.* and *Æ.* (C. 14). — 262. Arcadius *Æ.* (Mionnet, II, 343). — 263. Honorius *AV.* (C. 44). — 264. Constantius III *AV.* (C. 1). — 265. Johannes *AV.* (C. 4). — 266. Honoria *AV.* (C. 1). — 267. Euphemia *AV.* (C. 2). — 268. Olybrius *AV.* (C. 5). — 269. Glycerius *AV.* and *Æ.* Quin. (C. 7). — VISIGOTHIC. — 270. Liuva I *AV.* (Florez III, 165). — 271. Leovigildus *AV.* (F. III, 184). — 272. Recarredus I *AV.* (F. III, 194). — 273. Vittericus *AV.* (F. III, 220). — 274. Another *AV.* Mint Merida (F. III, 220). — 275. Sisebut *AV.* (F. III, 228). — 276. Suinthila *AV.* (F. III, 236). — 277. Sisenandus *AV.* Mint Narbonne. — 278. Chintila *AV.* (F. III, 246). — 279. Tulga *AV.* (F. III, 252). — 280. Chindasvidus *AV.* (F. III, 256). — 281. Chindasvidus and Reccesvinthus *AV.* (F. III, 288). — 282. Reccesvinthus *AV.* (F. III, 263). — 283-4. Others of Seville (F. III, 261) and Toledo. — 285-6. Wamba *AV.* of Merida (F. III, 268) and Toledo (F. III, 266). — 287-9. Ervigius *AV.* of Merida (F. III, 271), Seville, and Tarragona (F. III, 273). — 290-1. Elgica *AV.* and *Æ.* of Narbonne (F. III, 280) and Toledo (F. III, 274). — 292. Elgica and Wittiza *AV.* (F. III, 285). — 293. Wittiza *AV.* of Cordova. — 294. Rodericus *AV.* (F. III, 289). — MEROVINGIAN. — 295. Theodericus II (?) of Burgundy (596-613) *AV.* — CARLOVINGIAN, &c. — 296-7. Pepin *Æ.* (2 var.). — 298-9. Charlemagne *Æ.* (2 var.). — 300-1. Louis le Débonnaire *Æ.* (2 var.). — 302. Louis and his son Lothaire *Æ.* — 303. Lothaire *Æ.* (Strassburg). — 304-5. Otho *Æ.* (Pavia and Speyer). — 306-8. Conrad II. *Æ.* (Bergamo and 2 var. of Cologne). — 309. Henry III. *Æ.* (Pavia). — 310. Henry IV. and V. *Æ.* (Mayence). — 311. Rudolf of Swabia *Æ.* — 312. Otho IV. *Æ.* (Cologne). — 313. Philip of Swabia *Æ.* (Bamberg). — 314. Rudolf von Habsburg *AV.* Medal with bust of Emperor. — MEDIAEVAL AND MODERN MEDALS. — 315. Stephen I. of Hungary. — 316. Gerhardt I. of Mayence. — 317. Margaret, Queen of Denmark, Norway and Sweden. — 318. Theodorich von Erbach of Mayence. — 319. Frederick V. von der Pfalz. — 320. Albert von Wallenstein, 1626. — 321. Peter Pazmany. — OBSIDIONAL. 322. Gotthard von Kettler, last Grandmaster of the Teutonic Order in Livonia. — 323. Middleburg, 1572. — 324. Breda, 1577.

— 325. Campen, 1578. — 326. Christopher Bathory of Transylvania. — 327. Brussels, 1584. — 328. Julich, 1610. — 329. Frankenthal, 1623. — 330. Mayence, 1688.

The following medals cannot be attributed to Becker with certainty, but it is probable that they are his work : 1. Religious medal in silver, obv. Busts of Archbishop Caspar von Linden and Duke of Livonia Walther von Plettenberg. *R.* Virgin and child ; — 2. John von Leyden ; — 3. Moses Zekel de Semienfalva ; — 4. Pattern coin for Glogow ; — 5. Melchior, Bishop of Vienna ; — 6. Cardinal Richelieu ; — 7. Taking of the Bastille, 1789 ; — 8. Obsidional coin of Zara for 18 f. 40 ; — 9-10. Return of Napoleon from Elba (2 types) ; — 11. Jeton or Half-thaler obv. Horseman and dog. *R.* Inscription.

Some dies for forged Hungarian coins by Becker, formerly in Count Klupsky's Collection at Budapest, are now in the possession of a London collector.

The work of Becker is prodigious, and it seems a pity that such talent should have been wasted on unscrupulous imitations. If on the one hand we may admire the artist, the forger will live in the remembrance of collectors as a contemptible individual who succeeded in palming off his work as antique to the sorrow and annoyance of many an inexperienced collector.

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BECKER, PETER (*Germ.*). A Frankfort Painter who designed the *R.* of a medal, struck in 1887, and engraved by A. Scharff of Vienna, to commemorate the death of Hermann Mumm von Schwarzenstein (1816-1887), a celebrated merchant of Frankfort.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *Die Münzen von Frankfurt a/M.*, 1896.

BECKER, PHILIPP CHRISTOPH (*Germ.*). Born in 1674 at Coblenz, died in 1743 at Vienna. Die-sinker and Gem-engraver ("K. Kammermedailleur and K. Münzpräginstructor"). Mariette considers him as the best German Engraver in precious stones. He began as a goldsmith, and later on learnt stone-cutting with John George Seidlitz at Vienna, in which branch he soon became very efficient. The Emperors Joseph I. and Charles VI. attached him to their service, and the latter raised him to the peerage. He spent some years at St Petersburg, where he cut the seals of Peter the Great and reformed the coinage. His earlier signature is **P.C.B.**, later on **D.BECKER**.

The Imperial collection at the Hofburg possesses the dies of the following medals cut by Becker : Coronation Medals of Charles VI. (10 var.) ; — Francis III., Duke of Lorraine ; — Maria Theresia and

Francis I., 1740; — Archduke Joseph, 1741; — Prince Adam Francis of Schwarzenberg, &c.; — Foundation of the Coin and Medal Cabinet at Vienna; — Portrait-medal of the Artist; — Widowhood of the Empress Elizabeth Christina; — Restoration of the Convent of Göttweig, 1729, &c.; — and in the Medal cabinet at Vienna a stone engraved with a portrait of Charles VI. signed **P. C. B.** and which probably dates from 1711; — another bears the busts of the Emperor and his consort, and also of Prince Eugene.

Like Seidlitz, Becker devoted more time to gem-engraving than die-cutting; he engraved numerous seals for German Princes; his work is generally very fine and much above the usual style of his contemporaries.

BIBLIOGRAPHY. — Domanig, *op. cit.* — Bolzenthall, *op. cit.* — Arneth, *Katalog der k. k. Medaillen und Stempel-Sammlung*. — Köhler, *Münzbelust*, XVII, 193. — Dr Meyer, *op. cit.*, p. 266.

BECKERE, PIERRE DE (Belg.). Goldsmith and Engraver, flourished at Brussels at the end of the fifteenth and beginning of the sixteenth century. He is the builder of the famous mausoleum of Mary of Burgundy, in Notre Dame cathedral, at Bruges. He also engraved seals, and cut one, by order of Philip the Fair, in 1497, for Thibaut Barradot, Minister of Finance. Some others of his works in that particular line may yet be brought to light.

BIBLIOGRAPHY. — *Revue belge de Numismatique*, 1858, p. 180.

BECKH (Germ.). Mint-master at Schwabach, *circa* 1522.

BEDEAU, ALEXANDRE (French). Mint-master at Angers, 22. August 1583 to 1. September 1588.

BETONS, MAROT DE (French). Mint-contractor at Angers, 12. October 1419 — May 1420.

BECQUET, ROBERT (French). Général des Monnaies, 1595.

BEDLEY, ADAM DE (Brit.). Moneyer of London, who, in the 14th year of Henry III. took, with Richard de Neckelon, an oath of fidelity in the Exchequer of the Jews. The pennies struck under him bear his name **ADAM**.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 189. — Madox, *Hist. Exch.*, I, 317.

BEER, ANDREAS PAUL (Germ.). Die-sinker at Nuremberg during the second half of the sixteenth century.

BIBLIOGRAPHY. — Fivoli, *Künstler-Lexicon*, II. — Dr J. Meyer, *op. cit.*, III, 283.

BEESIN, JOHANN, VON (Austr.). Mint-master at Kutteneberg, *circa* 1540.

BEGAS, REINHOLD (*Germ.*). Sculptor and Modeller, residing at Berlin, born in 1831. He is the author of a commemorative medal of the Inauguration of the Castle Church at Wittenberg, 1892.



Portrait-medal of R. Begas, modelled by his son, Werner Begas.

BEGEER, CAREL JOSEPH (*Dutch*). Medallist of Utrecht who founded the present Royal Factory of Silver works of that name. He was a pupil of Johan Philip Menger, and worked for the Utrecht

Mint. The present Chief partner in the firm is A. Begeer, who either engraves his own designs or interprets the models supplied by the sculptors Wienecke, Baars, and Bart van Hove.

A large number of medals have been issued by this Die-sinking Establishment; I shall content myself in enumerating only some of the later ones : 1890. Accession of Queen Wilhelmina; — Accession of Adolph of Nassau, Grand Duke of Luxemburg; — Choral Festival at Amsterdam; — Nine-Pin Competition at Dordrecht; — 1891. The Zoudenbalch Institution; — 20th Anniversary of the Officers' Mess at Gouda; — 2nd National Dog Show at Amsterdam; — E. A. Jordens, Burgomaster of Haarlem; — R. Baron van Heeckeren Wassenaer; — Public Rejoicings at Amsterdam; — Prize Medal of the Royal Institute of Engineers; — Rifle Meeting at Hoorn; — Photographic Exhibition at Amsterdam; — Prize Medal of the Urban Council of Waalwijk; — Prize Medal of the Agricultural Society of Friesland; — Sharpshooters of Groningen; — 1892. 40th Anniversary of the Society of Commerce of Utrecht; — 4th International Dog Show at Amsterdam; — Visit of the Queen to Utrecht; — Visit of the Queens to Groningen; — International Sporting Exhibition at Scheveningen (3 *var.*); — W. A. Roelvink; — Foot Ball Match at Scheveningen; — Portrait-medal of Queen Wilhelmina; — C. H. Backer, of Amsterdam; — D. de Lange; — Prize Medal of the third Regiment of Fort Artillery; — J. J. Cremer of Haarlem; — Rifle Meeting at Hoorn; — Rifle Meeting at Deventer; — Medal for Physical Drill; — Medal of the Skating Club of Zutphen; — Society for the Promotion of Travelling, Groningen; — Dutch Association of non-commissioned Officers; — Dutch Society of Philatelists; — Association of Utrecht Rifle Clubs; — 150th Anniversary of the Foundry of Joh. Enschedé & Zonen of Haarlem; — Golden Wedding of J. A. van der Mersch & J. M. Pit; — 5th International Dog Show at Rotterdam; — Prize Medal of the Amsterdam Sporting Society; — Association for the promotion of Industry at Utrecht; — Industrial Exhibition at Utrecht; — 1893. Jubilee of the Firm of Bont & Leijten of Amsterdam; — Swimming Club of Breukelen; — Exhibition at Batavia; — Photographic Exhibition at Utrecht; — Exhibition of Pasoeroean; — Prof. Tobias Michael Carel Asser, of Amsterdam; — Rifle Meeting at The Hague; — Rotterdam Cricket and Foot Ball Club; — Society for the Promotion of foreign travelling; — 1894. 25th Anniversary of the Confraternity of the Holy Family at Rosendaal; — Inauguration of the new University Buildings at Utrecht; — The new Market at Utrecht; — 14th Anniversary of Queen Wilhelmina (sev. *var.*); — Athletic Meeting at Utrecht; — Photographic Exhibition of Arnhem; — Exhibition of Liverpool; — Prize Medal of Rotterdam Academy; — The Haar-

lem Lawn-Tennis Club; — Billiard Competition at Haarlem; — Prize Medal of the Society of “*Nos jungunt Rosae*”; — Prize Medal of the Society “*Ornithophilia*” of Utrecht; — The Dutch Association of Hotel Proprietors; — Prize Medal of the Dutch Agricultural Society; — Life Insurance Society of Utrecht; — The “*Twentsche Pluimvee-Club*”; — The Society “*Nijmegen Vooruit*”; — Swimming Club “*Y*” of Amsterdam; — 1895. 25th Anniversary of the Daily Paper “*Het Nieuws van den Dag*”;



Peace Conference of The Hague.

— G. N. de Stoppelaar; — Visit of the two Queens to Maastricht; — 7th International Dog Show at Amsterdam; — 25th Anniversary of the Firms of Stibbe & C^o and Schnitzler & C^o; — Excursion to Kiel; — Prize Medal of the Fencing Competition at Amsterdam; — Visit of the Queens to Zwolle; — 9th International Dog Show at Nymwegen; — Photographic Exhibition at Amsterdam; — J. D. Ferwerda, of Hilversum; — Universal Exhibition at Amsterdam; — Dutch Society for the Promotion of

Pharmacy; — International Exhibition of Hygienic Foodstuffs; — Exhibition at The Hague; — Rifle Competition at Hoorn; — — Rowing and Sailing Club of Monnikendam; — The Association "Graaf Jan van Nassau"; — Sharpshooters' Association "Oranje-Nassau" of The Hague; — Prize Medal of the Sailing Club "Yerseke"; — 1896. 25th Anniversary of the Association "Liefdadigheid naar Vermogen" of Amsterdam; — Rifle Meeting at Zwolle; — Tombola of April 1896; — 52nd Lustrum of the Royal University at Utrecht; — Silver Wedding of William Adolf Maximilian Charles, Prince of Wied, and Wilhelmina Frederica Anna Elizabeth Maria, Princess of the Netherlands; — Bakery Exhibition at Dordrecht; — Exhibition at Berg-op-Zoom; — C. Fock; — F. Th. Westerwoudt; — Prize Medal of the Sporting Club of The Hague; — Prize Medal of the Choral Society "Cecilia"; — Prize Medal of the Dordrecht Rowing and Sailing Club (W. K. F. Zwierzina, *Beschrijving der Medailles sedert 23 November 1890 tot 1 Januari 1897 geslagen aan de Kon. Fabriek van Zilverwerken, firma C. J. Begeer te Utrecht*).

In 1898 the firm of C. J. Begeer executed several Coronation medals of Queen Wilhelmina, modelled by Wortmann. At the Paris Universal Exhibition they exhibited a frame of medals.

Dr H. -J. de Dompierre de Chaupfié illustrates several of their works in "*Les Médailles et Plaquettes modernes*", La Haye, 1899.

Amongst the most recent productions of C. J. Begeer are: The Peace Conference at The Hague (*illustrated*); — Visit of the Queen to Utrecht; — Marriage of Queen Wilhelmina, 1901; — Dr S. Talma, of Utrecht, 1901; — Hospital for Consumptives at Utrecht, 1898 (2 var.); &c.

BEGNER, VON RÖSSELFELD, KASPAR FRANZ (*Bohem.*). Mint-master at Plan, a Mint of the Counts of Schlick. He filled the office from 1643 to 1649 and engraved the coins of that period. His signature is **C B** on both sides of the arms of the town.

BIBLIOGRAPHY. — Fiala, *Beschreibung der Sammlung Donebauer Böhmischer Münzen und Medaillen*. — E. Fiala, *Das Münzwesen der Grafen Schlick*, 1890.

BEGUÉ (*French*). Medallist of the first half of the nineteenth century. He exhibited at the Paris Salons.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français*, Paris, 1897.

BEHAM or **BEHEM, HANS** (*Germ.*) Mint-master at Kempten, *circa* 1515;

BÉGUIN, H. F. (*French*). Engraver of a medal commemorating the Fireworks at The Hague on the occasion of the Conclusion of the Treaty of Aix-la-Chapelle, 1748.

BÈGUIN, or **BÈGUYN, JACQUES** (*French*). Born *circa* 1520 or 1523. Engraver at the Paris Mint; by profession a Goldsmith, 1552-1554. He also engraved jetons, among which may be mentioned those of Alphonse V., comte de Ribagorça, 1555, and others of the city of Paris, 1556. He died after 1578.

BIBLIOGRAPHY. — Mazerolle, *op. cit.*

BEHAM, BERNHARDT (*Germ.*), 1435-1507. Born at Nuremberg. Mint-master at Hall in Tyrol. There is a medal of Archduke Sigismund of Tyrol, undated, which is supposed to be the work of this artist. It is the oldest German medal known, and was probably a trial piece for the first Guldengroschen (later thalers) issued at Hall. He opened the way in Germany for the Italian school of the Renaissance, and largely contributed to the reform of the coinage of his country, which during his time took such an artistic development.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1897. — *Tiroler Künstler Lexicon*. — Dr J. Meyer, *op. cit.* — Bolzenthall, *op. cit.*

BEHAM or **BEHEIM, BERNHARD** (*Germ.*). Son of the last, and his successor as Mint-master at Hall, 1507-1519. He later on filled the same post at Kremnitz, where he died in 1547. The following medals were presumably cut by him : Emperor Frederick III., 1513 (2 var.) on the translation of his body to the mausoleum of St Stephansdom; — King Louis II. of Hungary 1525 (?); showing him on horseback; and another representing the latter's death at the Battle of Mohacz, 1515 : Busts of Louis II. and Maria. *R.* View of the Battle.

BIBLIOGRAPHY. — Domanig, *op. cit.* — Nagler, *op. cit.*

BEHEM, THOMAS (also **BEHEIN**, **BEHAM** and **BEHAIM**). (*Germ.*) Mint-master at Vienna and Hall, already under the reign of Emperor Maximilian I. until 1545. To him is attributed a medal of Sigismund von Dietrichstein, 1489-1533, and Consort BARBARA. VON. ROTAL. FREYIN. ZV. TALBERG with portraits on either side.

BIBLIOGRAPHY. — Dr E. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900. — *Mittheilungen des Clubs für Münz-u. Medaillenfreunde*, 1895, p. 2.

BEHEM, THOMAS VON HUNDSHEIM (*Austr.*). Brother of Bernhard Behem, Mint-master at Vienna, under Maximilian I., 1522-1545.

BEHRENS, DAVID (*Germ.*). Master of the Rostock Mint, 1763. His signature on the coins is **D. B.**

BEISITALAS (*Greek*). An agate in the Florence Museum, representing a Cupid leaning on a spear, bears the signature of this artist.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

BEKEN, NICAISE VAN DER (*Belg.*). Goldsmith of Brussels, mentioned in 1597, as having been ordered to chase four gold medals with bust of Philip II., for Cardinal Albert. It may be that the medal, given by the King of Spain to Danish celebrities and usually assigned to Godefroid van Gelre, was really the work of Van der Beken.

BIBLIOGRAPHY. — Pinchart, *Graveurs belges*.

BEQUEREL SEN^R (*French*). Contemporary Medallist, who executed amongst others two fine medals, the one commemorating the Defence of Autun, and the other, the Loan of 1673 to cover the War indemnity.

BEL, JEAN (*Belg.*). Mint-master at Ghent, 25. May 1337 to 10. June 1338.

BEL-BUSSIÈRES (*Swiss*). Engraver of the coins of Canton Vaud, second and third decades of the nineteenth century.

BELIN, JEAN (*Belg.*). Engraver of coins at the Mints of Ghent and Bruges under Jean sans Peur, and before him, Philippe le Hardi. He is mentioned between 1403 and 1414. As a reward for his "good and agreeable services", the former Duke presented him in 1414 with a sum of 20 gold écus representing 30 livres of Flanders. It is probable that most of the coins of these two reigns were the work of this artist, who stands foremost amongst his contemporaries in the Netherlands.

BIBLIOGRAPHY. — *Revue belge de numismatique*, 1851, pp. 308-9.

BELIN, NICOLAS ANSELME. Engraver at the Rouen Mint, 1713-1760.

BELL, EDITH A. (*Brit.*). Modeller and Medallist. This artist's beautiful medallion *Naomi* attracted unusual admiration at the First Exhibition of the Society of Medallists at the Dutch Gallery. Her medallion was illustrated in the July Number of the *Studio*, 1898.

This artist exhibited several medallic works at the Burlington Gallery, 1899: Bronze portrait medallion; — Portrait of a Gentleman; — Study of a Head; — 1903, Portrait-medallion.

BELL, JOHN (*Brit.*). Contemporary Sculptor, born in Norfolk in 1811. He exhibited as early as 1832 a beautiful statue at the Royal Academy: The Maid at the Brook, which was followed by such works as The Last Kiss, the Star of Bethlehem, Andromeda, the statues of Lord Falkland and Horace Walpole, the Wellington Monument at the Guildhall, Group of the United States, the Prince Albert Monument, the Crimean Monument in Waterloo Place, &c. He designed a medal struck in commemoration of the Tercentenary Festival of the birth of Shakespeare held in 1864.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations*, &c., I, 213.

BELL, WILLIAM (*Brit.*). "On the 11th of October 1644, it was ordained by the lords and commons in parliament, that all the plate, both of silver and silver-gilt, belonging to the King (Charles I.), and then remaining in the Tower of London, or elsewhere, should be delivered unto William Bell, esq., by weight, to be sold, pawned, melted down, and converted into coin".

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 402.

BELLAGRANDE, TOMMASO and **AGOSTINO** (*Ital.*). Joint Mint-masters at Ferrara, under Pope Gregory XV. and Urban VIII., 1620-1624.

BELLANO, BARTHOLOMEO (*Ital.*). Sculptor and Medallist of the second half of the fifteenth century. He was a pupil of Donatello during his sojourn at Padua, and collaborated in some of his greater works at Florence, as the Chancel of San Lorenzo. After Donatello's death, the artist went to Rome, where he cast medals for Pope Paul II., and executed a bronze statue of that Pontiff at Perugia; then he returned to his native town where in 1469 he was entrusted with the decoration of the church of Sant-Antonio, and remained until his death, with the exception of a visit in 1479 or 1480 to Constantinople on the request of the Sultan Mohammed II. Bellano's medals are unsigned; no doubt he did several for Pius II., and amongst others, that of the Council of 1466 ("Das Bild des Papstes hat einen edlen, ins Grosse strebenden Charakter, ist richtig gezeichnet, stark erhaben, weich und fließend behandelt. Das Auge des Beschauers ergötzt sich am harmonischen Ganzen, wie überhaupt an der geistreichen Wahrheit der Darstellung"). By Bellano may be also: Antonio Roselli, jurisconsultus, 1378-1466. *Vide VELLANO*.

BIBLIOGRAPHY. — Fabriczy, *op. cit.*

BELLAVITE, JEAN (*Ital.*). Medallist of the second half of the eighteenth century. I have seen a medal of Vellarsius, 1771, with his signature.

BELLE (*French*). Medallist of the seventeenth century, by whom I have noticed a Portrait-medal of Pierre de Maridat, 1656.

BELLE, JOSIAS (*French*). Jeweller and Engraver. He is noted for having mounted a number of gems for Louis XIV.

BIBLIOGRAPHY. — E. Babelon, *Camées antiques et modernes*, CXXIX.

BELLE, SIMON DU (*French*). Mint-master at Angers, 5. November 1420—5. February 1421.

BELLEGAULT, PIERRE (*French*). Mint-master at Angers, 1656.

BELLEVOYE, A. (Belg.). Contemporary Medallist. He engraved a Portrait-medal of Charles Robert, the numismatist, 1812-1887.

BELLI, VALERIO, called **VICENTINO** (*Ital.*). Born at Vicenza in 1468, where he died in 1546. He is better known as a Gem-engraver, but he also cut dies for about 150 coins and medals, and before the sack of Rome, under Clement VII., he was the chief medallist in that city. Paul III. and Cardinal Farnese attached him to their service, and it is said that his works served for a long time as models to the Italian goldsmiths. His crystal shrine adorned with scenes from the Passion was purchased by Pope Clement VII. for 2000 gold scudi and presented to Francis I. on the occasion of the marriage of the Dauphin with the Pontiff's niece, Catherine de'



Valerio Belli.

Medici. Several museums possess fine crosses, vases, gems, and medals exhibiting most beautiful work by this artist.

Amongst the medals, the best known are those of Paul III., on the excommunication of Henry VIII. of England or possibly the reduction of Perugia, 1538; — Valerio Belli (3 var., one *illustrated*); — Cardinal Pietro Bembo, 1470-1547, a friend of the artist; — Pope Clement VII.; Charles V., and Isabella of Portugal (2 var.); — The twelve Caesars; — and a number of others in imitation of the antique, which may be divided as follows: ROMAN, 6 Portraits of Generals and 4 of celebrated Artists and Scientists; GREEK, 18 Portraits of Heroes, 14 female Heads, of which 6 are mythological, 6 historical figures

and 2 Poetesses, &c. The reverses generally refer to the history or character of the persons represented on the obv. Although Valerio had no intention of forging the old Greek and Roman coins, his imitations were passed as antique later on, and they served as prototypes for the copies which originated at Padua in the same century.

In precious stones, I may mention the following works of this artist : Allegory on Marriage, chalcedony (Florence); — Fight between horseman and lions, agate (Duke of Tarentum); — Sacrifice of Bacchus (Colonna Museum at Rome); — Bust of Faustina, agate-cameo (Zanetti coll. at Venice), and above all Jupiter's fight with the Titans, &c.

Valerio Belli enjoyed a very high reputation; Orlando places his name next to Benvenuto Cellini, Caradosso and Moderno, adding that his works are the finest. He personified the apogee of gem-engraving in the first half of the sixteenth century.

According to some authors, a daughter of his, Properzia di Rossi, who died in 1533, was a clever gem-engraver. His son Elio de Belli was brought up for the medical profession, but worked also as an architect.

Vasari regretted that the artist was not a better draughtsman, a judgment which posterity has confirmed. His style is dry and betrays a hand more accustomed to gem-engraving. He is the author of numerous plaques, mentioned by Molinier : The Adoration of the Shepherds; — The Adoration of the Magi (3 var.); — The Presentation in the Temple (3 var.); — Jesus in the Temple among the Doctors; — The Baptism of Christ; — Christ enters Jerusalem; — Jesus drives the money-changers from the Temple; — The Adulteress; — Judas's Kiss (2 var.); — Jesus before Pilate; — Ecce Homo; — Christ bearing the Cross (2 var.); — The Crucifixion; — Entombment of Christ (3 var.); — Descent of Christ to Hades (2 var.); — "Noli me tangere"; — Unbelieving Thomas; — Christ appearing to his Disciples (2 var.); — Apollo; — Venus; — Neptune, Amphitrite, and Eros; — Hercules, Minerva, Venus, and Cupid; — The Triumph of Amphitrite; — The Three Fates; — Hercules and Cacus; — Hercules slaying the Cretan bull; — Victory and Abundance; — Peace (2 var.); — The Judgment of Paris (2 var.); — Iphigenia's Sacrifice; — The Justice of Brutus; — Sacrificial Scene (3 var.); — Marriage Scene (2 var.); — Hunting Scene (3 var.); — An Offering; — An Allocution (3 var.); — A Tribunal; — A Roman Scene; — Seated Man, &c.

These works are very often signed in full, or **VALERIUS E.**; — **VALER. VI. F.**; — **VALE. VIN. F.**; — **VA. F.**, or also **VALERIUS BELLUS, F.**

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886. — Armand, *op. cit.*, I, 135. — Franks and Grueber, *Medallic Illustrations of the History of Great Britain*.

— C. W. King, *Antique Gems*, 1860. — Dr J. Meyer, *Allgemeines Künstler Lexicon*, III, 380. — E. Babelon, *Camées*, &c.

BELLIGNY, JEHAN DE (*French*). Mint-master at Angers, 14. August 1420—15. November 1420.

BELLINGHAM, CHARLES (*Brit.*). Mint-master at Edinburgh, 1701-1704.

BELLINGHAM, DANIEL (*Brit.*). Goldsmith. In conjunction with Sir Thomas Vyner and Robert Vyner, he occupied the post of Master of the Dublin Mint, under Charles II. They were granted in 1662 a patent “to erect, create, and establish a mint-office in a suitable place within the City of Dublin, for the coining of all sorts of small silver monies, &c.”

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 35; II, 8, 245.

BELLINI, GENTILE (*Ital.*). Venetian Painter and Medallist, 1426-1507. He was sent in 1479 by the Senate of Venice to the court of Constantinople at the request of the Sultan Mohammed II. The only medal of his we find mentioned is one, executed in 1480, of the Ottoman ruler and showing his portrait on obv. and the three crowns of the kingdoms of Constantinople, Trebizonde and Iconium.

BIBLIOGRAPHY. — Vasari *ed. Milanesi*, VI, 149-178. — Armand, *op. cit.*, I, 78.

BELON, RENÉ (*French*). “Général des Monnaies”, 1628.

BELOT, MATHURIN (*French*). Goldsmith to Catherine de' Médicis. In 1551 he engraved Jetons for Paris Hesselin, Maître des Comptes.

BIBLIOGRAPHY. — Mazerolle, *op. cit.*

BELOW, STEPHAN (*Germ.*). Contemporary Die-sinker. There is a medal of Copernicus, by him, struck in 1893, on the fourth Centenary of the great astronomer; also another of Dr Karol Marciukowski (1800-1846) of Posen.

BELSTADT, ABRAHAM (*Germ.*). Die-sinker at the Mint of Breslau, 1627.

BELTRAMI, GIOVANNI (*Ital.*). Gem-engraver, born at Cremona in 1777, where he died in April 1854. He studied under the painter Giacomo Guerrini. His father was a jeweller, and it was for him that he first began cutting stones. Thanks to an uncommon gift in that particular branch, his fame soon spread, and orders came to him from various parts. In 1815 he cut a cameo for the Empress of Austria bearing a portrait of her father, the King of Bavaria, and ten years later another with a bust of her consort Francis I. Prince Eugene Beauharnais employed him on numerous occasions; the artist

executing for him 16 camei with various scenes representing the myth of Psyche. According to Charles Lebrun, Beltrami had become so skilful an engraver that he cut 20 figures in a single stone, and represented on a topaz the Last Supper of Leonardo da Vinci.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.*, III, p. 446.

BELTZER, ZACHARIAS (*Bohem*). Crystal-and precious stone-cutter, who flourished *circa* 1590 at the Imperial court of Prague, at the same time as Kaspar Lehmann. His works were sought after with great eagerness by collectors.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.*, III, 448.

BEMBO, RAIMONDO (*Ital*). Mint-inspector at Venice, 1780.

BEMBO, P. (*Span.*). Contemporary Engraver, whose signature appears on a piedfort and several types of Dollars of Don Carlos, 1874.

BEMME, ADRIAAN JANSZON (*Dutch*). Die-sinker and Goldsmith of Rotterdam. He was born, 10. Jan. 1753, either at Delft or Rotterdam, in which latter city he was residing in 1775. According to Schlickeysen, his signature was **A.B.F. Dr Wap** (*in Astrea*, IV) mentions that his medals exhibit but middling workmanship.

BIBLIOGRAPHY. — B. Bucher, *Allgemeines Künstler Lexicon*, III, 491.

BEMME, JOHANNES ADRIAANSZON (*Dutch*). Son of the preceding, born at Rotterdam in 1775, died in 1840. He was a pupil of A. C. Hauch and Dirk Langendyck. He is best known as a copper-plate engraver, although some of his medals are very fine, *e. g.* : Death of the Founder of the Society "tot Nut van Algemeen" 1806; — Battle of Quatrebras, 1815; — Third Centenary of the Reformation, 1817; — Death of Prince Willem's widow, 1820; — Prize medal of the Society "Hierdoor tot Hooger", at Rotterdam; — Dr Hermann Boerhaave (1668-1718) of Leyden; — Dr Edward Jenner; — Inundations in North Holland, 1825, &c.

BIBLIOGRAPHY. — B. Bucher, *Allgemeines Künstler Lexicon*, III, p. 491. — Nagler, *Monogrammisten*, III. 1897.

BEMMELBURG, HANS. Baron Von (*Germ.*). Mint-contractor at Langenargen, 1620-1623.

BENDER, PETER (*Germ.*). Mint-warden at Friedberg in der Vette-rau, 1618-1623.

BENDL, JOHANN IGNAZ (*Austrian*). Viennese Painter, who also cut medals about 1690. There is one of Charles III. of Spain, cast and chased, which is generally attributed to him; another on the Erec-

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tion of the Triumphal Arch on the Stockimeisenplatz at Vienna, 1690.

BIBLIOGRAPHY. — Domanig, *op. cit.* — A. Ilg, *Allgemeines Künstler Lexicon*, III, 513.

BENEDETTI, MATTEO (*Ital.*). A clever Gem-engraver of Bologna, mentioned by Masini (*Bologna illustrata*). He died in 1523.

BIBLIOGRAPHY. — B. Bucher, *Allgemeines Künstler Lexicon*, III, p. 515. — E. Babelon, *Camées*, &c.

BENET, EUGÈNE PAUL (*French*). Contemporary Sculptor, born at Dieppe; pupil of Jouhan, Falguière and Marqueste. At the Salon of 1903 he exhibited a Portrait-medal of M. Vergnolet; also a medal of St. Martin.

BENGERADT, BALTHASAR JOHANN (*Germ.*). Master of the Mint of Frankfort-on-Main, from 21. Oct. 1738 to 1742. He cut the dies of the Half-Ducats of 1740, which bear his initials **B.I.B.** His successor was Engelhard Johann Kräll.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *op. cit.*, p. 323.

BENGERATH, WILHELM (*Germ.*). Mint-warden at Breuberg (Erbach), 1675-1676.

BENGT (*Swed.*). Coin-engraver in Sweden, 1648-1663. His initial **B** appears on the coins and medals he cut.

BENICKE, JOHANN (*Pol.*). Mint-master at Warsaw, 1811-1830.

BENINTENDI, PIERO (*Ital.*). Venetian Medallist and Coin-engraver, appointed "Maestro ordinario delle stampe" on the 28th March 1505, an office which he held until 1535.

BIBLIOGRAPHY. — Niccolo Papadopoli, *Alcune Notizie sugli Intagliatori della Zecca di Venezia*, Milano, 1888.

BENKER, J. (*Germ.*). Medallist of Frankfort-on-Main. He obtained for his work a gold medal at the Fine Art Exhibition of 1845 at Brussels.

BIBLIOGRAPHY. — *Kunstblatt*, 1845. — Dr J. Meyer, *op. cit.*, III, 537.

BENKISER (*Germ.*). A Pforzheim manufacturer, who published a medal commemorating the dedication of a monument to Charles Frederick of Baden in the Pforzheim Palace Church. It was struck in 1833, and presented to the then reigning Grand Duke Leopold.

BIBLIOGRAPHY. — *Kunstblatt*, 1833.

BENNET (*Brit.*). Die-sinker of the beginning of the nineteenth century. He worked for Mudie, and engraved the *R.* of one of the medals of the National Series : Battle of Albuera, 1811.

BENNET, JOHN (*Brit.*). Mentioned in 1564, as having coined "Hard-heads".

BENNO (*Germ.*). Moneyer of the tenth century, who signed his issues **BENNO ME VECIT**. *Vide* H. Dannenberg, *Die ältesten Münzen der Grafen von Stade*, *Zeitschrift für Numismatik*, 1886, p. 239.

BENOIST, ANTOINE (*French*). Painter, and Modeller in wax, 1632-1717. In the Palace of Versailles there is a medallion in wax of Louis XIV. by this artist. "He was the most distinguished of seventeenth century wax modellers, and Louis XIV. appointed him as "unique sculpteur en cire coloriée". What renders the personality of Benoist of peculiar interest to English connoisseurs is the fact that he was summoned to the court of James II., and is said to have executed wax portraits of most of the celebrities of the period."

BIBLIOGRAPHY. — B. Kendell, *Jewelled waxes and others*, Connoisseur, VIII.

BENOIST, MICHEL (*French*). Native of Avignon, Mint-master at Sisteron, 1592-1593.

BENOIST (*French*). Contemporary Medallist. In 1899, a medal by him "Le Christ" was struck at the Paris Mint, and sent to the Medal Cabinet.

BENSHEIMER, JOHANN (*Germ.*). Medallist, Designer and Engraver of Breslau, between 1685 and 1693. His signature **I B.** appears on a medal, struck probably in 1666, of the Empress Margaret Theresa of Austria, second consort of Leopold I. By him are also two large medals of John George II. of Saxony, 1658, and Leopold I.; others commemorating the Peace of Oliva, 1660, with view of the city of Danzig; — Baptismal and Religious Medals, Love tokens, &c.

This copper-plate engraver's name appears also as **BENSHEIMER** or **BENNSHEIMER**. Before 1674, the artist lived at Danzig, from which place he was called to Dresden in the capacity of engraver by Duke John George II. of Saxony; he was still living in 1693. Dr Erbstein has shown that the medals of the above prince signed **I.B.** were not Bensheim's work, but that of Johann Buchheim.

BIBLIOGRAPHY. — Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1888. — Domanig, *op. cit.* — C. Clauss, *Allgemeines Künstler Lexicon*, III, 554. — Tentzel, *Sax. Num.* — Nagler, *Monogr.*

BENTELLI, D. (Ital.). Die-sinker of the middle of the nineteenth century. He was Mint-master at Parma under Robert and Louisa Maria (1854-1859). His name appears in full on some of the currency; also on a medal commemorating the Cholera Visitation at Parma, 1855, and Portrait-medals of Giuseppe Verdi, 1872, &c.

BENTHEM, PHILIPPE VAN (Belg.). Mint-master at Brussels, 1584-1585. He struck obsidional coins.

BENTLEY (Brit.). Partner in the firm of Wedgwood and Bentley; early part of the nineteenth century. *Vide WEDGWOOD.*

BENTZ, or BINZ, JEAN JACQUES (Swiss). Mint-master at Fribourg, 1605, 1609 and 1618.

BENZI, MASSIMILIANO SOLDANI (Ital.). A Florentine Painter, Sculptor and Medallist of the seventeenth century; pupil of Danicle da Volterra and Ciro Ferri. He has left a large number of statuettes and figures in gold and bronze, executed mostly for Queen Christina of Sweden, Pope Innocent XI., and other celebrated persons.

He is said to be the author of a large Portrait-medallion of Louis XIV.

BIBLIOGRAPHY. — A. Durand, *Ms. Catalogue of Medallists*, &c. — Orlandi, *Abecedario*. — De Fontenay, *Dictionnaire des Artistes*, &c.

BER, FRANÇOIS ANTOINE (French), 1796-1866. Sculptor and Medallist; pupil of David d'Angers. Between 1833 and 1860, he exhibited numerous Portrait-medallions at the annual Paris Salons: 1839. M^{me} Grasset; — 1841. Louis Gilbert; — 1842. M^{me} la Vicomtesse d'A***; — 1844. M. Favard; — 1848. M^{me} Grinfeld; — M. Demoulin; — M. Martin; — Paul Grasset; — 1852. Léon Rouvenat, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BÉRANGER, JEHAN. Engraver at the Mint of Nantes, 1595-1604.

BERARDI, DO. (Ital.). This name is found on the R². of a medal issued *circa* 1477 in honour of Pirro Malvezzi, a patrician of Bologna. Writers have now come to the conclusion that Berardi was the donor, and not the author of this medal. Florentine records mention a Domino di Giov. Berardi, who was 44 years of age in 1470.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*.

BERCKEL, THEODORE VICTOR VAN (Belg.). Medallist and Mint-engraver, born at Bois-le-Duc on the 21. April 1739, died there on

the 19. September 1808. From an early age, he showed a pronounced taste for the study of the Fine Arts, and readily learned drawing. Under Marne, Mint-engraver at Cleves, he was trained as a Die-sinker, for which particular branch he seemed to have special abilities. On his return to Holland, he settled at Rotterdam, where he married, and continued practising his art. His reputation as an Engraver soon attracted the notice of Duke Charles of Lorraine, who, wishing to raise the standard of medallic art in the Netherlands, called the artist to Brussels in 1776, where for twenty years he rendered signal services both as a Medallist and Coin-engraver. The invasion of the French caused him to remove to Vienna; there, he for some time filled the post of Assistant-engraver to the Mint; but in 1803 he returned to his native city.

Van Berckel's medals are usually signed **T. V. B.** or **T. V. BERCKEL**; most of them are much sought after by collectors. Amongst the most important I may mention : 1768. Commemorative medal of the 25th Anniversary of Messire Van Osy's marriage; — 1770. Building of the Lutheran Temple at Amsterdam; — Centenary of Amsterdam Town Hall; — 1772. Burning of the Amsterdam Theatre; — Bicentenary of the Deliverance of Vliessingen (2 var.); — Birth of the Prince of Orange (William I. of the Netherlands) (3 var.); — William V., Prince of Orange (on the same event); — Expulsion of the Spaniards from Friesland; — Deliverance of Brielle and Vliessingen; — 1773. William V., Prince of Orange, visits Leeuwarden; — Clement XIV., Suppression of the Jesuits; — Bicentenary of the Deliverance of Alkmaar; — 1774. Birth of William George Frederick, Prince of Orange; — Bicentenary of the Deliverance of Leyden; — Death of Elandus van Steveren, Pastor at the Hague; — 1775. Bicentenary of the Erection of Leyden University; — Solemn Entry of Baron Christian de Bartenstein in Brussels; — Jubilee of St. Romwald at Malines; — Erection of a statue to Charles of Lorraine at Brussels; — 1776. Twenty-fifth Anniversary of the Duke of Brunswick's government, at Bois-le-Duc; — Effigy of Charles of Lorraine, Military Fund for Widows and Orphans; — 1777. Erection of new Colleges in the Netherlands; — 1778. Charles of Lorraine, Public Squares at Brussels; — Do, Prize Medal for Drawing; — 1779. Charles of Lorraine, Epidemic Diseases; — Maria Theresia, Peace of Teschen; — Maria Theresia, Building of the Brussels Palais de Justice; — 1780. Death of Prince Charles of Lorraine; — Maria Christina of Austria and Albert of Saxe-Teschen; — 1781. Maria Christina and Albert; — Joseph II. visits the Netherlands; — Inauguration of Joseph II. as Duke of Brabant and Count of Flanders; — 1782. Maria Christina and Albert, Re-establishment of Markets in the Netherlands; —

Paul Petrowicz and Maria Federowna at Brussels; — 1783. Aggrandizement of Ostend Harbour; — 1784. New Burial Grounds outside the city; — 1785. Maria Christina and Albert, Prize Medal for Pisciculture; — Another, for Fishing, of Bois-le-Duc; — 1787. Maria Christina and Albert naturalized in Brabant; — Erection of a general Seminary; — Revolution of 1787, issued by the Utrecht Patriots : *Ob cives servatos* (unsigned); — Re-establishment of the constitution of Brabant; — 1788. Maria Christina and Albert, Institution of Public Teaching; — 1790. Maria Christina and Albert, Re-establishment of the Dominical Rest; — Leopold II., Duke of Limburg; — 1791. Medal in honour of Maria Christina; — Return of Maria Christina and Albert; — Inauguration of Leopold II., as Duke of Brabant and Count of Flanders (3 var.); — 1792. Inauguration of Francis II., Count of Namur; — Coronation of Francis II.; — 1794. Francis II. enters the Netherlands. *Undated medals* : (1779) School of Midwifery at Ghent (with bust of Maria Theresia); — Prize Medal for Grammar, Poetry, Eloquence; — Coins of Ypres and Furnes; — Jetton of the Academy of Literature of Brussels; — (1781). Joseph II. Count of Flanders (2 var.); — Count Stahremberg; — Recovery of Louis XVI., 1774; — Dr Jérôme David Gaubius (1705-1780) of Leyden; — The Plague at Leyden, 1774; — Second Centenary of the Antwerp Academy of Fine Arts, &c.

The coins issued at the Brussels Mint during Van Berckel's term of office are mostly due to him and display fine work.

“ La plus belle pièce de l'œuvre de Van Berckel est sans contredit la médaille des concours à l'effigie du prince Charles de Lorraine, ce protecteur éclairé des sciences et des arts. Le portrait y est traité avec un goût extrême, les traits sont ressemblants et naturels, l'expression de la physionomie est vraie et la chevelure d'une légèreté admirable ” (Edm. de Busscher, *Biogr. Nat. de Belgique*).

Van Berckel's father, and his son, are said to have been Engravers.

On the death of James Roettier, both Van Berckel and Van Baerle (the latter was engraver of coins at the Mint of Dordrecht), applied for the post of chief engraver at the Brussels Mint.

BIBLIOGRAPHY. — *Messageur des sciences et des arts de Gand*, 1830. — Nagler, *Monogr.* — C. Clauss, *Allgemeines Künstler-Lexicon*, III, p. 583. — *Biographie Nationale de Belgique*.

BERCKHA, Z DISSLAW (*Bohem.*). This Moneyer was granted the right of coining 3000 Marks of Silver, by Ferdinand I., 1538.

BERCKHAUSEN, HIERONYMUS (*Germ.*). A Nuremberg Goldsmith, 1567-1657. On the commemoration medal of the Rathhaus by Holdermann he signs himself as the “Finisher”. He probably only chased the work of his pupil. Another with portrait of Heinrich



Medal on the completion of the Nuremberg Town Hall, by G. Holdermann, and finished by Hieronymus Berckhausen.

Mülleg is also attributed to him. C. Clauss mentions that several medals are known by him. Erman places him among the Nuremberg medallists and gives the date of issue of his medal as 1619.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, p. 79. — Bolzenthall, *op. cit.*, p. 197. — Nagler, *Monogr.* — Dr J. Meyer, *op. cit.*, III, 585.

BERDOLF, JACOB (*Austr.*). Mint-warden and Die-cutter at Hall in Tyrol, after 1567-1591.

BERESER, J. (*Austr.*). Student at the Viennese Academy for Medal-engraving, 1829-1835.

BERESFORD (*Brit.*). Engraver at the London Mint, under George II.

BERESFORD, GEORGE C. (*Brit.*). Contemporary Sculptor, who at the Royal Academy of 1901 exhibited a Relief in metal representing Psyche.

BEREZOWSKI, PAUL (*Russ.*). Mint-master at Koliwan, 1810-1811. His issues bear the letters II B.

BERG, JOHANN HEINRICH (*Germ.*). Mint-master at Rostock, 1750-64. The coins struck by him bear the initial B.

BERG, PETER (*Danish.*). Medallist of the first half of the eighteenth century. He worked at Copenhagen between 1699 and 1730. His medals on the Death of Queen Charlotte Amalie, consort of Christian V.; — Death of Charles, Hereditary Prince of Denmark and Norway, 1729; — Marriage of Christian VI. and Princess Sophie Magdalena of Prussia; — the Taking of Törning; — and the Conquest of Schleswig are among his best. They are signed B or P. B.

BIBLIOGRAPHY. — C. Clauss, *Allgemeines Künstler-Lexicon*, III, p. 594. — Bolzenthall, *op. cit.* — Schlickeysen, *Erklärung der Abkürzungen*.

BERGENCREUTZ (*Swed.*). Mint-master at Stockholm, 1819-1821. His initials L. B. appear on some of his issues.

BERGER, BERNHARD (*Germ.*). Medallist of the end of the eighteenth century. Pupil and relative of F. A. Schega of Munich, he worked for Ferdinand IV., King of the Two-Sicilies, in honour of whom he engraved several medals. He is sometimes called **PERGER** *q. v.*

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 271.

BERGER (*Germ.*). Several Die-sinkers and Seal-engravers of Nuremberg bear that name : **CHRISTOF BENJAMIN B.** — **CHRISTIAN**

BENJAMIN B. — JOHANN CASPAR B. — JOHANN NICOLAUS B. They all worked during the second half of the eighteenth century.

BIBLIOGRAPHY. — Bolzenthalt, *op. cit.* — Baader, *Beitr. z. Kunstgesch. Nürnberg in d. Jahrb. f. Kunstwissenschaft.*, I.

BERGERET, PIERRE NOLASQUE (*French*). Painter, born at Bordeaux in 1780, died at Paris in 1863; pupil of Vincent and David. Amongst his most celebrated works are three paintings, Francis I. and Henry VIII. at the Field of the Cloth of Gold; — Alexander and Napoleon at Tilsit, 1810; — The Triumphant Republic; — and the bas-relief of the Colonne Vendôme.

This artist's name is mentioned in Paris Mint records for various sums paid to him on account of designs for medals and jetons executed by him.

Bergeret has also published a book entitled : *Letters of an artist on the state of the Arts in France* (1848).

BIBLIOGRAPHY. — *Nouveau Larousse illustré*. — Blanchet, *Nouveau Manuel de Numismatique ancienne et moderne*. — Bryant, *Dictionary of Painters and Engravers*.

BERGERON, ÉTIENNE (*French*). Mint-master at Troyes, then at Paris and Pau, 1551-1558-1569.

It is possible that the monogram **BE** which occurs on coins of Henry II. of France, struck, 1553-1555, stands for Bergeron's signature (Hoffmann, *Monnaies françaises*, p. 114).

BERGHE, PHILIP VAN DER (*Belg.*). Goldsmith of Bruges, cited between 1499 and 1514. He was elected Mint-master general of the Netherlands at the end of 1500 or beginning of 1501. He resigned the office in 1510 in favour of Thomas Gramaye. He was the engraver of a secret seal in gold (1505) for Philip the Fair; it weighed 15 ounces 4 esterlings and had cost 40 livres to fashion, or with the gold a total cost of 283 livres.

BIBLIOGRAPHY. — A. Pinchart, *Revue belge de Numismatique*, 1852.

BERGMANN, MORITZ (*Germ.*). Mint-master of the city of Hanover, 1628-1666. His signature is the monogram **MB**.

BERGMAN, OSCAR (*Germ.*). Contemporary Medallist of Hamburg. The following medals were engraved by him : Frankfort Drill Festival, 1880; — Tenth Anniversary of the Peace of Frankfort, 1881; — First German Wine Exhibition at Frankfort, 1886; — Ninth German Federal Shooting Festival, 1887; — 50 years' Jubilee of Dr Wilhelm Stricker, 1889; — International Electro-Technical Exhibition at Frankfort, 1891; — First Centenary of the Hesse Monument, 1892; — Prince Bismarck, 1893; — Meeting at Frankfort of the German Photographic Society; — Inauguration of the Stolze Monument, 1895; — 158th Anniversary of the Foundation of Göttingen University, 1887; — Maurice Chéri, Director of the

Theatre of Hamburg, 1881; — Joseph Pisa (1824-1879) of Hamburg; — Samuel Heinicke (1729-1790) of Leipzig; — “Freimaurer Krankenhaus”, Hamburg; — Goethe Celebrations at Frankfurt-on-M., 1899; — Ropemakers' Guild, Hamburg, 1880; — Robert Schumann, 1880; — Johann Sebastian Bach, 1880, &c.

BIBLIOGRAPHY. — Paul Joseph u. E. Fellner, *Die Münzen von Frankfurt a/M.*, 1897.

BERGSLIEN, B. (*Norweg.*). Medallist who worked between 1815 and 1860. Thomsen's catalogue mentions a medal of Christopher Hansteen, 1856, and another, engraved in collaboration with another artist, on the Coronation of Charles John as King of Norway, 1818.

BERGUES, ANDRÉ DE (*Belg.*). Mint-master at Metz, 1435-1439.

BERINI, ANTONIO (*Ital.*). Gem-engraver, born at Rome, about 1770, where he studied under John Pichler. Obligated to leave the city, on the outbreak of the French Revolution, he went to Milan, and while there cut several gems for the Sommariva Collection. A curious story is told of him, which dates from his sojourn in that city. After Napoleon had transformed the Italian Republic into a Kingdom, suspicion arose as to the artist's intentions on account of his Republican tendencies. To test him, Count Caprara gave him a precious stone, on which he ordered him to cut a portrait of Napoleon; the gem was to be presented to the latter on his coronation. It was however noticed on *the completion of the cameo* that a vein in the stone ran around the neck, and there appeared like a trace of blood. The artist was at once imprisoned, and released only after the coronation festivities were over. The works of Berini commend themselves for their beauty of form and purity of design; the most conspicuous of these are: CAMEI. Head of Augur, chalcedony (Bichler); — Caracalla, topaz (Sommariva); — Charitas, onyx; — Cimon and Pero, yellow agate (Sommariva); — Bust of warrior, onyx (Bichler); — Bust of Ptolemy, agate-onyx; — Bust of Napoleon I (Caprara); — Pericles and Aspasia, onyx-chalcedony (Bichler); — Head of Ptolemy; — Sappho, agate onyx (Count Schönborn). — INTAGLI. Alexander the Great; — Head of Andromeda, white topaz, 1824; — Bust of Augustus; — Head of Brutus; — Bust of Cicero (?); — Cincinnatus; — Europa riding on bull; — Female head, cornelian; — Greek Heroes; — Bust of Hannibal; — Perseus rescuing Andromeda; — Horse's head; — Another, similar, with signature **EVOΔOC**; — Silenus; — Trajan, as Victor over the Parthians.

Berini was still living in 1830.

BIBLIOGRAPHY. — Dr Herm. Rollett, *Allgemeines Künstler-Lexikon*, III, p. 622. — Tomaso Cades, *Gemme*, &c. — *Bibliographie des Hommes vivants*, Paris, 1816, I, 297. — Wurzbach, *Biogr. Lex.*, 1857, I, 318. — Dr H. Rollett, *Glyptic in Bücher's Geschichte der techn. Künste*, I, 343.

BERKELEY, THOMAS LORD (*Brit.*) was granted liberty of coinage at Berkeley (Gloucestershire) by Edward III., in the fourth year of his reign, but it does not appear that the Mint under his jurisdiction was ever worked.

BIBLIOGRAPHY. — Ruding, *op. cit.*, II, 171.

BERLIN, ANDREAS (*Germ.*). Master of the Mint at Berlin from 1642 to 1645. The coins engraved under him bear the letters A. B.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.* — Schlickeysen, *Abkürzungen auf Münzen*.

BERMAN, MICHEL (*French*). Mint-master at Nancy, 1556-1557.

BERMANN, STANISLAUS (*Germ.*). Mint-master at Danzig, 1614-1635.

BERNARD, ANTOINE LOUIS (*French*). Contemporary Sculptor; pupil of Duret and Klagmann. Several Portrait-medallions, which were exhibited between 1847 and 1865 bear his signature.

BERNARD, DENIS SAMUEL. Mint-master at La Rochelle, 1817-1823.

BERNARD, FRANÇOIS (*Belg.*). Engraver of the coins at the Mint of Ghent. He succeeded Guillaume Verghetot, between the years 1351 and 1361, the year in which he died. He may have been a relative of Jean Bernard, who lived at the same epoch.

BIBLIOGRAPHY. — A. Pinchart, *Revue de la Numismatique belge*, 1851.

BERNARD, JEAN (*Belg.*). Goldsmith of Ghent and Mint-master of that city, under Louis de Male, Count of Flanders. In 1346, he is mentioned as having gone to Lille to meet the Count in order to obtain an order to strike a coinage of Dardelins and Mites. Between 1334 and 1337 Bernard had executed a silver statuette for the same Prince, and from contemporaneous documents, it would seem that he was goldsmith to the court.

BIBLIOGRAPHY. — A. Pinchart, *Revue de la Numismatique belge*, 1851.

BERNARD, JEAN (*French*). Medallist at Paris, worked from 1679 to 1719. He collaborated in the production of the medallic series of Louis XIV. The medals engraved by him are generally signed B or IB in monogram. English collectors place in their series the two medals by this artist struck in commemoration of the Battle of Villa Viciosa, 1720. One medal, dated 1656, bears a view of the General Hospital, Paris.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

BERNARD, JEAN (*Belg.*). Sculptor and Medallist, 1872-1898, who resided at Brussels. Dupriez's *Gazette Numismatique* published

in 1898 a number of drawings of coins and medals by him. He died on the 26. December 1898, barely 27 years old.

BERNARD, LOUIS (*French*). Contemporary Sculptor, born at Paris; pupil of MM. Jérôme, Joindy and Levasseur. At the Salon of 1901 he exhibited a Portrait-medal of Dante.

BERNARD, THOMAS (*French*). Medallist of the second half of the eighteenth century, born at Paris in 1650, where he died in 1713. He was engaged with Jean Bernard on the medallic series of Louis XIV., which have given the two artists a name among their contemporaries. Thomas Bernard was a Member of the French Academy. The following medals are mentioned by Franks and Grueber, among the English series: Battle of Dunkirk, 1658; — Cession of Dunkirk, 1662; — Action off Beachy Head, 1690; — Indian trade molested, 1695; — The second Partition Treaty broken, 1700; — Naval engagement off Malaga, 1704; — Battle of Almanza, 1707; — Toulon relieved, 1707; — Lerida taken, 1707; — Battle of Villa Viciosa, 1710; — England abandons the Allies, 1713; — Peace of Utrecht, 1713, &c.



Extinction of Heresy.

T. Bernard engraved in 1699 an incuse bust of Mignard, and a jeton on the erection of an equestrian statue of Louis XIV. by Girardon. As early as 1685, he appears to have worked for the Paris Mint, and received 220 livres for three models in wax of medals which were sent to England, probably to James II. In the same year, in 1686, and 1688, heavy payments were made to him for dies and models. From 1692 to his death, the artist worked, almost without interruption, for the French Medal Mint: 1692. Decorations for sailors & legend: *VIRTVTI NAVTICAE PRÆMIA DATA*; — Battle of the Downs; — Mons taken; — Marsal taken; — 1693. Institution of cadets; — Engagement of Pfortzheim and Capture of the Duke of Würtemberg; — 1695. The Pont Royal;

— Balaguiet taken; — 1696. The Val-de-Grâce; — La Capelle taken; — Embellishment of Paris; — Limburg taken; — Valenciennes taken; — Battle of Ter; — Portrait of the King of Spain; — Re-establishment of Arts; — Raising of the Siege of Charleroi; — Establishment of the Academy of Sciences; — Establishment of the Academy of Painting; — 1703. Extinction of Heresy (*illustrated*); — Louis XIV. holding the seal; — 1705. Head of the King; — St-Omer taken; — Casale taken; — King on horseback; — Raising of the Siege of Guise; — Spoils taken by the French; — Head of the King, at the age of 43; — Id., at the age of 48; — Id., at the age of 54; — Birth of the King; — Campaign with Holland in 1772; — 1706. Franche-Comté ceded back to Spain; — Establishment of a General Hospital; — Huy and Dinant taken; — Montméliant taken; — 1708. King in quadriga; — Besançon taken twice; — Safety of the Kingdom; — Victory presenting the orb to the King; — 1710. Valenciennes taken; — Victory of Palermo; — First Campaign of the Dauphin.

From a catalogue of dies and puncheons presented by T. Bernard's widow to the Director of the Medal Mint, we find further that the artist engraved the following medals: Eight various heads of the King; — King and Queen face to face; — The Duchess of Burgundy (2 var.); — Head of the King of Spain; — Prince de Vermandois and Comte de Toulouse; — Heads of various private persons; — Cardinal de la Rochefoucauld; — Head of Turenne; — Head of Lebrun; — Head of Mansart; — Louis XIII.'s vow; — Various heads of the King; — The Elector of Bavaria (2 var.); — Chancellor Séguier; — Taking of Valence in Italy; — The Fleet of Smyrna, &c.

By the same artist are also: Death of the Queen; — Comte de Toulouse, and various jetons.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1887.

BERNARD, TONN'ES (according to Nagler, *Monogrammisten*, V, n° 559). *Vide* **THOMAS BERNARD**.

BERNARDI, GIOVANNI (*Ital.*). Surnamed **CASTEL BOLOGNESE**. Gem-engraver and Medallist of Castalbolognese, 1495-1555. He applied himself to copy antique art, and his works are confused by certain writers with those of Valerio Belli. For his patron, Alfonso, Duke of Ferrara, the artist cut in rock crystal the Attack on the fort of Bastia, where the prince had been wounded. Paul Jove called Bernardi to Rome, and recommended him to Cardinals Hippolytus of Medici and John Salviati, who in their turn presented him to Pope Clement VII., for whom he cut medals as well as gems. Later on he entered the service of Cardinal Alexander Farnese. His best

works are : The Fall of Phaeton ; — Tityus borne by the vulture (Strozzi Cabinet) ; — Bacchus and his attendants ; — Fight between Amazons ; — Scenes from the life of Christ, such as the Resurrection of Lazarus ; — Portrait of the Duchess Margaret of Austria, daughter of Charles V., and consort of Ottavio Farnese ; — Lion chase (Devonshire) ; — Abduction of Ganymedes, after a drawing by Michael Angelo ; — Fight between Centaurs and Lapiths ; — Darius' wife before Alexander ; — The Rape of the Sabines ; — Naval fight ; — The four Evangelists ; — Christ on the cross, &c.

As a medallist, Bernardi's most celebrated works are the commemorative medal of his patron, Duke Alfonso I. of Ferrara, with portrait on obv. ; that of Charles V.'s coronation at Bologna, as King of Lombardy, for which the Emperor paid the artist 100 pistoles ; another of Clement VII. with bust, and Joseph recognized by his brethren on R. There are also two fine large medals of the same medallist commemorating the successes of Charles V. in his African campaign ; and another of Hippolytus de' Medici, Cardinal ; as well as several others of Pope Clement VII.

Bernardi died at Faenza, in 1555, at the age of 60.

This artist further engraved a number of fine Plaques : Eliezer meeting Rebecca ; — Jesus curing the centurion's son ; — The Resurrection ; — Time, or Saturn ; — Jupiter ; — Neptune ; — Mars, Venus, and Cupid (2 var.) ; — Pan, Apollo, Venus, and Cupid ; — Mercury ; — Apollo ; — Venus issuing from her bath, and Cupid ; — Venus receiving a wreath ; — The Fall of Phaeton ; — The Rape of Ganymedes ; — A Sacrifice to Bacchus ; — Fight between Centaurs and Lapiths ; — The Rape of Dejanaira ; — Euterpe ; — Prometheus ; — The Rape of the Sabines ; — The Horatii and Curatii ; — Mucius Scaevola ; — The Death of Caesar ; — Cavalry Engagement ; — Hunting Scene ; — Fight between wild Beasts ; — The Female taken in adultery ; — Man piping and woman at his side ; — Allegory, &c.

These works are indifferently signed : **IO. BER. F.** ; — **IO.** ; — **IOAN. DE. CASTRO. BON.** ; and **IO. B. F.**, &c.

There is also a hat-buckle on which is represented the Pentecost, by this artist. It is mentioned in Paul Jove, *Dialogo dell' Imprese*, 1574.

BIBLIOGRAPHY. — E. Babelon, *Camées, &c.*, 1897. — C. W. King, *op. cit.* — Armand, *op. cit.*, I, 137 sq. — Herm. Rollett, *Allgemeines Künstler-Lexicon*, III, 638. — Bolzenthall, *op. cit.* — Raspe, *Descriptive Catalogue*, London, 1791. — Müntz, *L'Atelier monétaire de Rome*, Paris, 1884. — Gori, *Hist. glyptographique*, p. 225. — Vasari, ed. Le Monnier, IX, 236. — Mariette, *Pierres gravées*, I, 119. — Molinier, *Les Plaquettes*, Paris, 1886.

BERNARDINI of Modena (*Ital.*). Seal-engraver to Pope Alexander VI., 1496-1497.

BERNASCONI, ROSSETTI & CO (*Ital.*). This firm published in 1899

a Portrait-medal of Alexander Volta (1745-1827), to commemorate the Centenary celebrations at Como.

BERNAVON, JEAN HUMBERT (*French*), 1733-1792. Coin-engraver at Lyons, from 1790. Besides the Regal coins, he engraved a few consular jetons.

His signature is *Bernavon*.

BIBLIOGRAPHY. — N. Rondot, *Les graveurs de monnaies à Lyon*, Mâcon, 1897.

BERNES, JOHN (*Brit.*). A London Goldsmith, was appointed in 1423 by Henry VI. "to make the money-weights, for the Noble, the half, and quarter, and to stamp them, according to the form of the statute of the ninth year of Henry V". He was entrusted with adding a secret sign to the Great Seal of Henry VI.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 269. — Wyon, *The Great Seals of England*, London, 1887. — W. Chaffers, *Gilda Aurifabrorum*, 1883.

BERNHARD, LEONHARD (*Germ.*). Mint-master at Altenkirchen, 1647-1685.

BERNIER, FRANÇOIS (*French*). Engraver at the Paris Mint (1774-1790).

BERNIER, J. (*French*). Medallist of the end of the eighteenth century. His works date between 1790 and 1797, and are signed **B.** or **BF.**

There is a pattern 30 Sols of Louis XVI., 1791, signed by him, and another for a Décime of 1793, with LA LOI DES FRANÇOIS on obv. and a seated figure of Liberty; also two medals of 1797, one with Minerva, and the other with Justice standing. Several masonic medals were cut by him, and he also worked for Russia.

A Portrait-medal of Benjamin Franklin bears his signature.

BIBLIOGRAPHY. — *Histoire numismatique de la Révolution française*, 1826. — Marvin, *Masonic Medals*, Boston, 1880. — Bolzenthall, *op. cit.* — Schlickeysen, *op. cit.*

BERNINI, GIOVANNI LORENZO (*Ital.*). Sculptor, Architect and Medallist, 1598-1680. He introduced in his style the art which was so much in vogue in France at that time.

BERNN, DANIEL VON (*Germ.*). Mint-master at Glatz, 1625.

BERQUEN, LOUIS DE (*Belg.*). Gem-engraver of Bruges, during the second half of the fifteenth century. He was the first to cut diamonds.

BERNSEE, JOSEF (*Austr.*). Die-sinker of the second quarter of the nineteenth century; he was employed at the Vienna Mint as Engraver from 1835 to 1850. He engraved Portrait-medals of the numismatist J. N. Dickmann-Sherau and his wife, 1837; — Baron Dr Josef Franz von Jacquin (1788-1839) of Vienna, 1826; — Conv. of Hungarian Physicians, Klausenberg, 1844, &c.

BERRI, D. G. (*French*). Contemporary Sculptor and Medallist, by whom I have seen a medal with portrait of Händel, and figure of Memory seated on *R.*

BERRUCHE, GILLES DE LA (*French*). Mint-master at Angers, 12. September 1385 to 8. December 1385.

BERRY, WILLIAM (*Brit.*). Gem-engraver of the second half of the eighteenth century, some of whose gems were imitated by Tassie.

BERTAUX, M^{me} LÉON (*French*). Contemporary Sculptor, born at Paris in 1825; pupil of her father, Pierre Hébert, and A. Dumont. This artist is the author of a number of fine Portrait-medallions, amongst which I may mention: 1865, M^{me} C***; — 1867, M^{lle} Marie C D***; — 1868, M^{me} V***; — 1879, Eugène Gauthier; — 1882, M. Buttet de Bourget, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BERTHELIER, FRANÇOIS DANIEL and **PHILIBERT** (*Swiss*). Masters of the Mint of Geneva, from the 16. Dec. 1546 to 16. Jan. 1548, and conjointly with Henri Goulaz from 16. Jan. 1548 to 18. July 1555.

BERTHET, JACQUES. Engraver at the Mint of Riom, 1560-1567.

BERTHIER, LOUIS (*French*)... 1588-1610. Goldsmith of Lyons, who produced several fine jewels, and engraved gems.

BERTHOLD, FABIAN (*Germ.*). Moneyer at Breslau, 1623.

BERTHOLDUS (*Germ.*). Mint-master at Königsee, *circ.* 1342.

BERTINET (*French*). Sculptor of the seventeenth century. There is a fine Portrait-medallion of Louis XIV., modelled by him.

BERTINI, G. (*Ital.*). Designer of a Portrait-medal of Volta, struck by Johnson of Milan.

BERTIOLI, G. B. (*Ital.*) Gem-engraver of the early part of the nineteenth century. By him is a Portrait-cameo of Napoleon and Josephine.

BERTOLDO DI GIOVANNI (*Ital.*), *circa* 1420-1491. Florentine Sculptor of the second half of the fifteenth century. He was a pupil of Donatello, and chosen by Lorenzo the Magnificent as Director of the Academy he had instituted in his gardens. The artist died in 1492 at Poggio a Cajano, Villa dei Medici. His signature appears on a medal of Mohammed II. (1443-1481), with bust of the Sultan on obv. and triumphal chariot on *R.* accompanied by several allegorical figures. This beautiful medal is reproduced in J. Friedländer's work.

A fine specimen realized 2450 francs at the sale of the Robinson collection, Paris, 1886 (*illustrated*).



Medal of Mohammed II., by Bertoldo.

To Bertoldo di Giovanni, C. von Fabriczy ascribes several other medals : *R.* of Medallion of Letizia Sanuto with “Triumph of Pudicitia”; — Plaquette, representing “Love scorned”; — Medal commemorating the Pazzi Conspiracy, to which Giuliano de’ Medici fell a victim, in 1478; — Portrait-medal of Filippo de’ Medici, Archbishop of Pisa († 1478); — *R.* of medal with portrait of the Imperial Orator at the Papal Court, Antonio Graziadei; — and perhaps a medal of Frederick III., 1469, showing on *R.* the Emperor crossing over the St. Angelo Bridge. Dr Bode further adds : Medal of Matthias Corvinus; — Medal of Alfonso of Aragon *R.* Victory at Poggio Imperiale.

These medals were formerly attributed by error to Antonio Pollaiuolo, whose name has to be erased from the list of Florentine medallists, as shown with sufficient evidence by Herr von Fabriczy.

As the author of the medals afore-named, Bertoldo’s qualification as “di medaglie optimo fabricatore, il quale sempre col magnifico Lorenzo faceva cose degne” is amply justified.

“An interesting point is raised by the medal of Alfonso of Calabria, cast to celebrate his victory at Poggio Imperiale in 1479. This has hitherto been given to Guazzalotti. Fabriczy attributes it to Bertoldo di Giovanni, on the ground of the softer modelling and the character of the lettering. As far as the reverse goes, this seems to hold, but on the recto the letter A is given as Λ, a peculiarity which does not, we believe, occur in Bertoldo’s work, but is present in Guazzalotti’s medal of Pius II. Since we know that Bertoldo di Giovanni cast medals for Guazzalotti, the most likely

hypothesis would seem to be that the recto is by Guazzalotti and the reverse by Bertoldo. " (*Athenaeum*, Oct. 3. 1903.)

This artist who was one of the foremost pupils of Donatello is the author of several medals and plaques: Pietà; — Entombment of Christ; — St Sebastian; — St John the Baptist; — A Triumph, &c.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, Paris, 1883-7. — Dr Julius Friedländer, *Die italienischen Schaumünzen des fünfzehnten Jahrhunderts*, Berlin, 1880-82. — E. Molinier, *op. cit.* — C. von Fabriczy, *Medaillen der Italienischen Renaissance*, Leipzig, 1902.

BERTO, JACOB (*Austr.*). Warden and Die-cutter at the Mint of Hall i. T. 1564-1590.

BERTOLINI, ANEMONDO (*Ital.*). Master of the Mint at Chambéry (Savoy), 1508-1514. His initials A. B. appear on his coins.

BERTOUN, ROBERT (*Scotch*). Comptroller of the Mint at Edinburgh; he was licensed to coin gold Unicorns under James V., 1517-18.

BERTRAND, M^{lle} CHARLOTTE (*French*). Contemporary Sculptor and Medallist. At the Salon of 1894, she exhibited several Portrait-medallions of children, which were commended for their fine personal style.

BERY, ÉDOUARD JEAN BAPTISTE SEPTIME (*French*). Contemporary Medallist and Gem-engraver, born at Tours (Indre-et-Loire); pupil of Caillouette and Jouannin. The following works are among his best productions: 1874, Portrait of M. Jouannin, cameo on oriental carnelian; — Portrait of R. M. G^{***}, cameo; — Portrait of J. S^{***}, cameo; — 1875, Portrait of M. W^{***}, medallion in clay; — Mon ami Alfred, bronze medallion, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BESANÇON, DIDIER (*French*) 1515-1557. Goldsmith of Lyons, was Engraver at the Mint of that city from 1515 to 1557, and executed most of his works between 1543 and 1548. He also cut a few medals and jetons.

BIBLIOGRAPHY. — N. Rondot, *op. cit.* — Mazerolle, *op. cit.*

BESANÇON, PIERRE (*French*) 1541-1545. Son of Didier Besançon, worked for a time with his father as Engraver at the Mint of Lyons. In 1543 we find him filling the same office at the Rouen Mint.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

BESANT, LEFWINE (*Brit.*) is mentioned as one of the moneyers who paid a certain sum "to an aid" for marrying the king's daughter (anno 14 of Henry II.).

He contributed five marks to the fund.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 50; II, 191.

BESCHEL, BENEDICTUS, also **PESCHEL** (*Germ.*). Master of the Saalfeld Mint, from 1588 to 1601. His initial **∞** is found on the coins of that city issued during his administration; it is often accompanied by an acorn.

BESCHER (*Belg.*). Contemporary Medallist. I have met with his signature on a patriotic medal for Cambrai, 1874.

BESÉ (*French*). Contemporary Medallist. R. Serrure mentions the following medals executed by him in the early part of 1899 : Prize-medals of Poitiers University (2 types).

BESELEEL (*Hebrew*). This Gem-engraver is perhaps the oldest on record. He cut the stones for Aaron's breast-plate and engraved on each of them the name of one of the tribes of Israel. We read in Exodus, XXXV, 30 : "The Lord hath called by name Bezaleel, the son of Uri, the son of Hur, of the tribe of Judah; and he hath filled him with the spirit of God, in wisdom, in understanding, and in knowledge, and in all manner of workmanship; and to devise curious works, to work in gold, and in silver, and in brass, and in the cutting of stones, to set them, and in carving of wood, to make any manner of cunning work".

BESELT, ALBRECHT (*Germ.*). Medallist of last century, died young in 1769. He has left some fine trial pieces.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 278.

BESINGER, FRANZ (*Germ.*). Mint-master at Augsburg between 1441 and 1444; is said to have signed the coins issued under him with a **B**.

BIBLIOGRAPHY. — F. W. A. Schlickeysen, *Erklärung der Abkuerzungen auf Münzen der neueren Zeit, des Mittelalters und des Alterthums*, Berlin, 1896.

BESINGER, FRANZ (*Germ.*). Master of the Augsburg Mint, *circa* 1441-1444. His distinctive sign is a **B** on the coins of that period.

BESRODNY, WASSILI (*Russian*). Medallist, born in 1783, died in 1806. He was a pupil of the Fine Art Academy of St Petersburg and obtained the second prize in 1801 and the first in 1803 for modelling from nature, and in the same year a gold medal. He entered the St Petersburg Mint in the following year. By him are the obvs. of the medals of Prince Potemkin; — Annexation of Crimea with Russia, 1783; — Establishment of the

Governorship of Ekaterinoslaw and the Tauric Province; — Conquest of Otschakow and Beresanok and Victory of Liman, 1788; — Marriage of the Grand Duke Alexander Pawlowitsch with the Grand Duchess Elizabeth Alexejewna, 1793; — World circumnavigation, 1806. The following medals are also generally attributed to this artist : Catherine II., signed **B B** (of the Russian Historical Series); — Foundation of the Order of St George, &c.

BIBLIOGRAPHY. — N. Sobko, *Allgemeines Künstler-Lexicon*, III, 744. — Сборн. матер. для ист. Имп. Акад. Хул. подъ ред. Петрова, St Petersburg, 1864. I, 424, 429, 441, 450-52. — Прозоровский, Катал. русс. и зап. — европ. мед. и мон., хран. въ Имп. Акад. Хул, St Pet. 1868 pp. 148-9. — Иверсень, Слов. Медалиор, St Pet., 1878, p. 6.

BESSAIGNET (*French*). This Engraver is known by some Masonic Medals; one of them commemorates the foundation and inauguration of a Masonic temple in Paris (5843) in 1841 and 1843. It is signed : **BESSAIGNET F.**

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

BESSON L'AINÉ, ANTOINE (*French*) 1482-1485. Medal-engraver, was employed at the Mint of Lyons. We know a jeton by him in imitation of the Grand blanc à la molette of 1456 with the obv. legend : + KAROLVS : DEBORBONIO : ARCHIEPISCOPO.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

BESSON, ANTOINE (*French*). 1471-1524. Goldsmith of Lyons, and author of a medal in gold which was to be presented in 1514 to Claude Laurencin, Bailiff of Riverie.

BIBLIOGRAPHY. — Mazerolle, *op. cit.*

BESSON, GUY (*French*). Master of the Mint of Cornavin, Geneva; appointed to the post by Count Louis of Savoy, December 1450. Dr Ladé supposes that the quatrefoil on the obv. legend of the deniers issued at that mint is the moneyer's mark ¹.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la Numismatique des Ducs de Savoie*, Revue suisse de numismatique, 1896.

BESSON, JEHAN (*French*). Mint-engraver at Angers, 1437-circa 1451.

BESSON, MANFRED (*French*). Mint-master at Chambéry, 1422.

BESSON, MARCELLIN (*French*). Mint-master at Tarascon, under Charles VIII.

1. He was previously Mint-master at Chambéry, 19th July 1424 to 9th April 1429; the coins he issued there bear a crown in the legend.

BETHMANN, BALTHASAR JOHANN (*Germ.*). Master of the Mint at Darmstadt. He signed the coins with B. I. B. There is also a medal commemorating the second centenary of the Reformation, 1717, issued by the Landgrave Ernest Louis of Hesse-Darmstadt, bearing these initials.

BIBLIOGRAPHY. — Nagler, *Monogr.*

BETHMANN, KONRAD (*Germ.*). Mint-master at Friedberg in der Wetterau, 1688-1690; then at Mayence, 1692-96. He was born at Goslar in 1652.

BETONS, MAROT DE (*French*). Mint-contractor at Limoges, 1419; Mint-master at Bourges in the same year, and also at Guise and Loche.

BETTCHER, DEMETRIUS (*Russ.*). Chief Medallist to the Imperial Court of St Petersburg, *circa* 1820. His signature appears as Д. Б.

BETTE (*Belg.*). Presumably a female Coin-engraver of the fourteenth century. She was succeeded by Guillaume Verghetot in that capacity at the Mint of Ghent. In a document of 1345, she is designated: "A Bette, nostre tailleresse, pour faire le moustre des fers des premiers Gros et Dardelins: X. S. gros.." Bette is probably only an abbreviation of Elizabeth. As shown by the above record, she was commissioned to cut the dies of the Gros and Dardelins struck in the first year of Louis de Male, Count of Flanders, 1346. Her competitor on that occasion was Jean Bernard, goldsmith at Ghent and keeper of the Mint of that city.

BIBLIOGRAPHY. — A. Pinchart, *Revue de la Numismatique belge*, 1851, p. 295.

BETTINGER, W. (*Germ.*). Medallist of modern times, but of whom no details appear to be known.

BETULIUS (*Germ.*). Medallist of the second half of the eighteenth century, who resided at Stuttgart between 1786 and 1797. He was born in 1764 and died in 1797. Amongst other pieces, there is a Coronation medal of Leopold II. of Germany, 1790, engraved by him; also another of Francis II., and several Würtemberg coins and medals, such as the Convention thaler of 1794 of Louis Eugène; — Historic Thaler on the third centenary of the Dukedom of Würtemberg, 1795; — Medal on the first centenary of the Foundation of the Stuttgart Gymnasium, 1786; — Military Medal, 1787; — Burgomaster Nik. Fred. Haspel von Palmenburg, 1788; — Marriage of Prince Karl Ernst von Oettingen-Wallerstein with Wilhelmina Frederica, Princess of Würtemberg, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — P. Joseph u. Ed. Föllner, *op. cit.* — A. Winterlin, *Allgemeine Künstler-Lexicon*, III, 768.

BETZOLDT, HANS (*Germ.*). A Goldsmith of Nuremberg, 1551-1632, is known by a medal with a portrait of Dürer (*illustrated*), copied from Hans Schwarz. There is also a portrait of himself, of the year 1628, but which may not be by this engraver.



Portrait Medal of Dürer, by Betzoldt.

On the *R.* is the inscription :
Vivat DVRERI at BEZOLDI nomen honorq.
Claros nempe viros Musa mori prohibet.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure des sechzehnten und siebzehnten Jahrhunderts*, Berlin, 1884.

BEUF, BERNARD (*French*). Mint-master at Angers, 1346.

BEUF, JEAN (*French*). Mint-engraver at Avignon, 1600. He cut the dies of a medal with portraits of Henry IV. and Marie de Médicis on the arrival of the Queen at Avignon, 1600.

BIBLIOGRAPHY. — Mazerolle, *op. cit.*

BEUGEN, HENRI VAN (*Belg.*). Goldsmith, and Die-sinker of Breda, born on the 27th of November, 1778. After 1848 he resided at Ghent, and had worked previously at Louvain, Paris, and Antwerp. Pinchart knew only of three medals by this artist : Breda Chamber of

Commerce; — Religious medal of 1818; — Chamber of Commerce of Flushing.

BIBLIOGRAPHY. — Pinchart, *Graveurs belges*, Rev. num. belge, 1854.

BEUNINGH, LAES R. (*Dutch.*). This Engraver's signature occurs on a medal, dated 1675, struck in honour of Hendrik Casimir II., Hereditary Stadthoeder of Friesland, and on another with bust of Johan Willem Friso, Prince of Orange, 1702.

BEURLING, CARL HENRIK (*Swed.*). Medallist employed at the Stockholm Mint, in the early part of the nineteenth century. He engraved several medals, with bust of King Charles XIV. John of Sweden, Prize medals, and others.

BEVEREN, MATHIEU VAN (*Dutch.*). Die-cutter at Antwerp, 1670-1685.

BIBLIOGRAPHY. — A. de Witte, *Histoire monétaire des comtes de Louvain, ducs de Brabant*, etc., Bruxelles, 1899.

BÉVILLE, PAUL JULES ALBERT (*French*). Contemporary Medallist, born at Tours, and residing at Paris, 95 Avenue de Villiers; a pupil of the sculptor Chapu. He is the author of several Portrait-medallions, amongst which that of Louis Victor Baillot, the last French survivor of the battle of Waterloo, decorated on 29th February 1896 with the cross of the Legion of Honour, is mentioned by Dr F. P. Weber in his article on *Medals of Centenarians*, Num. Chron., 1897, p. 311. He has also executed Portrait-medals of A. Chapu; — N. J. L. Colin; — A. Chomereau; — Deschamps Avisseau; — St. Jean; — A. T***; — Baron Larcanger; — Georges and Marthe; — Dr Emery; — Dr Desbrousses; — Dr Riché; — M^{me} de Fargues, etc.

At the Universal Exhibition of Paris, 1900, this artist exhibited a frame of medals.

BIBLIOGRAPHY. — *Information kindly supplied by the artist.*

BEYENRACH, W. (*Germ.*). Contemporary Medallist, residing at Wiesbaden. There is a medal of Goethe by him, 1899, also a jeton in honour of the 58th Anniversary of the Austrian Emperor, 1888; — Kranken Heil, etc.; — Ludwig van Beethoven; — Death of the Archduke William Charles of Austria, 1897; — Jubilee of Francis Joseph I. of Austria, 1898; — Anglo-Boer War, several medals with portrait of President Kruger, 1899-1901; &c.

BEYER, JUSTINUS or **JOHANN DE** (*Swiss*). This Engraver, who was born at Basle, flourished in the early part of the eighteenth century at Berne, where he was still working in 1738. With Gessner, who filled the office of Master of the Mint at Zürich

at about the same period, he is considered among the best eighteenth century Medal-engravers of Switzerland, after Hedlinger, and the two Dassiers. The following medals and coins by him are represented in the Wunderly von Muralt collection : Treaty of Aarau, 1708 ; — Military Reward granted by the city of Berne for services in the campaign of 1712 ; — Sechzehnerpfenning of the city and republic of Berne, 1697, signed **B** ; — Bernese School Prize, 1700 ; — Half-thalers of Basle, undated, signed **D B** ; &c.

In 1712, he was working at Berne ; in 1716 we find him at Basle engraving a large seal for the city of Berne.

De Beyer was Engraver of the coin-dies at the Mint of Berne from *circa* 1698 to 1738, when he died at the age of seventy. His signature is generally **I. D. B.**

BIBLIOGRAPHY. — Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit (1429-1840)*, Berlin, 1840. — W. Tobler-Meyer, *Die Münz- und Medaillen-Sammlung des Herrn Hans Wunderly-v. Muralt in Zurich*, Zurich, 1897. — Schlick-eysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896. — Dr Carl Brun, *Schweizerisches Künstler-Lexicon*, 1902.

BEYERHANS (*Germ.*). This Engraver's signature occurs on a Portrait-medal of Dr Christian Frederick Schaele (1752-1824).

BEZALEEL (*Hebrew*). *Vide* **BESELEEL**.

B. F. (*Germ.*). Signature of a Medallist of the end of the sixteenth century. These initials appear on a portrait-medal of Johann Valentine Trohe, a Rhenish nobleman (?) ; the date is 1. 5-8. 7.

BIBLIOGRAPHY. — Dr Eug. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900.

B. G. *Vide* **BACCIEROTTI, GIOVANNI** (*Ital.*). Master of the Papal Mint at Fuligno, *circa* 1513-1516.

B. H. *Vide* **BASTIAN HILLE** (*Germ.*). Mint-master at Halberstadt, 1666-1674 ; Brunswick, 1675 and 1676 ; Halberstadt, 1677-1681 ; Minden, 1682-1713, and Rendsburg, 1716-1726.

B. H. *Vide* **HAMERANI, BEATRICE**. Die-engraver at Rome, † 1703.

BIANCHI, CAV. FRANCESCO (*Ital.*). Papal Mint-engraver and Medallist ; succeeded his father Ignazio in 1869. He executed the dies for the last Papal Coinage, in 1870, and is the author of over a hundred medals of Pius IX. and Leo XIII., none of which are of much interest from an artistic point of view. Among the best known productions of this Die-sinker are : Pius IX., 1870, *A* 100, 50, 20, 10 and 5 Lire ; *R* 5, 2, 1 and $\frac{1}{2}$ Lire ; — Pius IX. as Princeps Pastorum ; — Congress of Italian Physicians at Rome, 1871 and 1872 ; — Death of Pope Pius IX. ; — Sede Vacante of 1878 ; —

— Accession of Leo XIII., 1878; — Jubilee of Leo XIII., 1887; — 25th Anniversary of Leo XIII.'s Pontificate, 1903 (various medals); — The Feast of SS. Peter and Paul, 1903; — Death of Leo XIII.,



Medal of pope Leo XIII.

1903; — Sede Vacante, 1903 (Arms of Cardinal Oreglia); — Accession of Pius X., 1903; &c.

BIANCHI (*Ital.*). A notorious Catanian Coin-forgery of the nineteenth century. Dr Evans mentions a decadrachm of Kimon with \mathcal{R} by Evaenetos, concocted by this ingenious and clever engraver.

BIANCHI, IGNAZIO (*Ital.*). Papal Mint-engraver and Medallist; worked at Rome between 1848 and 1869, and executed besides the coinage a large number of medals with bust of the Pope Pius IX., and others. One of his finest productions is a large and heavy medal in silver, representing on \mathcal{R} the interior of St. John Lateran's Church, a master-piece of the art of die-sinking. By him are also: Inauguration of San Spirito Hospital, Rome, 1866; — Hospital of St. Onofrius for the Insane, 1866; — St. Thomas of Aquin (sev. var.); — Pius IX. visits the Mint at Bologna, 1857, &c.

BICHEUR, LOUIS LE (*French*). Engraver at the Mint, situated in the Galerie du Louvre, 17th July 1646 to 10th June 1648.

BICHOT (*French*). Die-sinker at Paris, *circa* 1555-1560.

BICKEL, JOHANN GEORG (*Germ.*). Mint-engraver at Mayence, previous to 7. September 1691.

BICKHARDT, CHRISTIAN (*Germ.*). Born in 1840 at Hanau; Engraver at Offenbach, *circa* 1863.

BIDAU, NICOLAS (*French*) 1622-1692. Sculptor and Medallist. He signed his works **N. BIDAU** and **BIDAU**. Pupil of Claude Warin.

This modeller is the author of about twenty Portrait-medallions in lead, or white metal, and bronze. The best known are Camille de Neufville, 1657; — François de Baglion, comte de La Salle, 1658; — Marie de Persy, comtesse de La Salle, 1658; — Hugues André, 1658; — Pierre Bollioud, 1658; — Louis Dugas, 1658; — Pierre Rambaud, 1658; — M^{me} de Champrenard, — Nicolas de Neufville, Governor of Lyons, 1659; — Hugues de Pomey, Provost of the merchants, 1662; — Barthélemy Ferras, 1662; — Dominique de Ponsainpierre, 1662; — Jacques Michel, 1662; — Romain Thomé, 1662; — Father Dominique Ottoman, 1665; — Marianne Croppet; — Louise Paras, &c.

BIBLIOGRAPHY. — N. Rondot, *Nicolas Bidau*, Lyon, 1887.

BIDAULT, GERVAIS (*French*). Mint-engraver at Angers, 16. December 1401-1423.

B. I. B. Vide BETHMANN, BALTHASAR JOHANN (*Germ.*). Mint-master at Darmstadt, 1707-1733.

B. I. B. Vide BINGERADT, BALTHASAR JOHANN (*Germ.*). Mint-master at Frankfort-on M., 1738-1762, † 1784.

B. I. D. Vide DEDEKIND, BERNHARD JULIUS (*Germ.*). Die-sinker at Brunswick, 1723, and Master of that Mint from 1732 to 1742.

BIE, JACQUES DE (*Belg.*). Mint-master at Brussels, 1612-1613.

BIEBERSTEIN, KARL VON (*Austr.*). Mint-master to the Chapter of SS. Peter and Paul am Wyseshrad, 1566-1572.

BIENER, HANS (*Germ.*). Coin-engraver at the Mint of Dresden, and later, Master of the Mint there. The memorial thaler of Duke Augustus of Saxony, 1586, was engraved by him. His monogram



Thaler of Christian I. 1586 (Dresden).

†B appears on the currency of Dukes Augustus and Christian, 1553-1591.

Biener's issues are signed **HB**, or **H. B.** or **HB** : thus the thalers of 1592, '3, '4, '5, '6, '7, '8, '9, 1600, '1, '2, '3, and '4 of Christian II, John George, and Augustus, Dukes of Saxony, 1591-1600.

BIBLIOGRAPHY. — J. u. A. Erbstein, *Erörterungen auf dem Gebiete der Sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1890.

BIESEN, GILBERT VAN DEN (*Belg.*). Mint-master at Tongres under Duke Anthony of Burgundy, 1409-1410.

BIESSEN, GILBERT VAN DEN (*Belg.*). Mint-master at Vilvorde and Louvain, 1372-1412.

BIEZ, JACQUES DU (*Belg.*). Probably a son of Testard du Biez, Engraver of the coins at the Mints of Bruges and Ghent, from 1455 to 1474. As far as can be ascertained, the dies for the following coins were cut by him : *Bruges*, 26. *March 1454 to 30. June 1456*. Deniers d'or called Lions, Lionceaux and Tiers de Lion, Deniers d'argent of 4, $\frac{1}{2}$ and $\frac{1}{4}$ gros, Courtes or Double Mites in billon ; — 26. *July 1456 to 26. July 1457*, Lions d'or and Courtes ; — 3. *Sept. 1457 to 13. Oct. 1458*, Lions, Courtes and Mites ; — *Ghent*, 2. *May 1459 to 16 March 1461*, Lions, Lionceaux and Tiers de lion, Courtes and Mites ; — 18. *June 1465 to 9. June 1467*, Deniers d'or called Florins de Bourgogne, Half Florins, Deniers d'argent of 4, 2, 1 and $\frac{1}{2}$ gros, Courtes, and Mites ; — *Bruges*, 26. *Jan. 1467 to 3. July 1469*, Florins d'or de Bourgogne, Deniers d'argent of 4, 2 and 1 gros, Courtes ; — 4. *July 1469 to 14. April 1471*, Florins d'or, Deniers of 4, 2 and 1 gros, Deniers of $\frac{1}{4}$ gros or Gigots, and Courtes ; — 15. *April 1471 to 14. April 1472*, Florins, and Deniers of 4, 2, 1, $\frac{1}{2}$ and $\frac{1}{4}$ gros ; — *Easter 1472 to Easter 1474*, Florins d'or, and Deniers of 4, 2, 1, and $\frac{1}{2}$ gros.

In 1470, Jacques du Biez was commissioned to cut a die for the Denier de la Toison or Briquet.

BIBLIOGRAPHY. — A. Pinchart, *Les Médailleurs belges, Revue de la Numismatique belge*, 1852.

BIEZ, TESTARD DU (*Belg.*). This Coin-engraver is cited from 1429 to 1437. He was first *tailleur des fers* or die-cutter in Flanders, and later on was called to the Mint of Louvain in Brabant where he succeeded Henry Van Velpe in 1430, and engraved the Peters and $\frac{1}{2}$ Peters in gold, also the Deniers d'or or Ecus of Brabant, and Half-Ecus, and in silver the Deniers d'argent called Cromsterten, the Half Cromsterten, the Peters, and Half Peters. In 1437 he is mentioned as "tailleur des coings de la monnoye de Flandres", at the Mints of Ghent and Bruges. To him we owe a jeton of 1430 with the arms of the Duke of Burgundy and his consort Isabelle of Portugal.

BIBLIOGRAPHY. — A. Pinchart, *Les Médailleurs belges, Revue numismatique belge*, 1852.

BIGOT, ROGER (*Brit.*). Moneyer at the Mint of St Edmundsbury under King Henry I.

BIGTOFF, DEMETRIUS (*Russ.*). Mint-master at Koliwan, after 1817. His signature on the coins is ДБ.

BIIDHE, HANS VAN DER (*Dan.*). Mint-master at Aarhus, 1538.

BILDERDISK (*Dutch*). Designer of a medal, projected to commemorate the foundation of the Royal Institute of Sciences and Arts by King Louis Napoleon in 1809.

BIBLIOGRAPHY. — C^{te} de Nahuys, *Histoire numismatique de la Hollande sous Louis-Napoléon*, Bruxelles, 1855.

BILENBERG, JOHANN C. (*Germ.*). Mint-master at Riga, 1705-1707.

BILLERT (*Germ.*). Mint-master at Brunswick and Dresden, 1750-1779. His signature on the coins is I. D. B.

BILLET, ISAAC (*Germ.*). Mint-master and Warden at Kitzingen, 1622. He succeeded Canadella, who was his brother-in-law.

BIBLIOGRAPHY. — Spiesens, *Brandenb. Münzbelust.*, pl. II, 100. — *Sammlung berühmter Medailleurs und Münzmeister*, Nürnberg, 1778.

BILLET, JEAN (*Belg.*). Mint-master at Bruges, 31. December 1584 to 25. November 1586.

BILLINGSLEY, WILLIAM (*Brit.*). Assay-master of the London Mint, anno 36 of the reign of Henry VIII. He also filled the office of the King's Assay-master under Edward VI.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, London, 1848.

BINCK, JACOB (*Germ.*), 1541-1568. This Artist worked for the Danish and Prussian courts. He was born at Nuremberg, and probably trained under the influence of Dürer. A letter, quoted by Bolzenthal, addressed by the Duchess Dorothea of Prussia to her brother, Christian II. of Denmark, shows that in 1544, the medalist lived at Königsberg, where he produced two fine medals, the one of Duke Albert of Prussia, and the other of King Frederick I. of Denmark (*illustrated*).

The following medals are also by Binck : 1541, Christian III. of Denmark ; — Albert of Prussia (2 var.) ; — 1550, Christian III. ; — 1550-1555, Albert of Prussia, and his second consort Anna Maria.

It appears that in 1544 he was in Prussia and in 1550 in Denmark ; he then returned to the Prussian court, and probably died in 1568.

It is possible that the medal of Joachim II. of Brandenburg and his consort Hedwig, dated 1537, which very much resembles Binck's work, is by him.



Portrait-Medal of King Frederick I. of Denmark.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, pp. 133-136. — Ad. Erman, *op. cit.*, pp. 46-48. — *Trésor de Numismatique et de glyptique*, Paris, 1841.

BINDAC, SANDRE (Ital.). Mint-master and Engraver at the Savoyard Mint of Nyon, 1364.

BINDER, M^{me} HÉRANT (French). Contemporary Sculptor, born in Egypt; pupil of MM. Thomas and Thonnelier. At the Salon of 1903 she exhibited a medal of the "Société d'Hygiène de l'Enfance".

BINDERNEGELI (Swiss). Mint-master at St Gall, 1780.

BINET, AUGUSTIN (Swiss). Mint-master at Geneva in conjunction with Augustin Baccuet, 1654-1655.

BINET, PAUL (Swiss). Master of the Geneva Mint towards the end of the nineteenth century. A contract was signed between the city and him on the 15. Oct. 1787 and again on the 1. Oct. 1790 for the striking of coins. His initials **P. B.** or only the letter **B** appear on the currency issued under him.

BIBLIOGRAPHY. — Eugène Demole, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève (1535-1792)*, *Bulletin de la Société suisse de Numismatique*, 1885.

BINFIELD W. (*Brit.*). Medallist of the Birmingham school; he is best known as the Engraver of some pattern coins, which were probably submitted to the Mint authorities. He flourished during the first two decades of the present century. The late Mr. Montagu possessed two examples, in silver and bronze, of his pattern Half-crown of George IV.; the obv. presents a very large bust of the King to l., laureate, with the signature **W. BINFIELD F.** underneath; on the reverse is the indication of value 2^s 6^d between which is a caduceus surmounted by a trident: within two large laurel-branches. He also worked at Paris, and was engaged on the Durand series of medals. A commemorative medal of William Harvey, 1823, is signed by him, and exhibits very creditable work; he also executed a portrait medal of Lord Byron, 1824; — Dr André Vesale (1514-1564) of Brussels, &c.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Spink & Son, *Catalogue of a collection of milled English coins, including Patterns and Proofs, formed by H. Montagu*, London 1890. — Franks and Grueber, *Medallic Illustrations*, &c.

BINNENBÖSE, GEORG (*Germ.*). Mint-master at Hörter, 1683-1688, and Steuerwald, near Hildesheim, 1689-1690. His signature is **G. B.**

BINNEY, HIBBERT (*Brit.*). Contemporary Sculptor and Medallist. His medallions: Miss K. Sapsworth; — Brother and Sisters; — Cardinal Manning, &c. were much admired at the Royal Academy Exhibition of 1899.

BIOLLAY, JACQUES (*French*). Engraver at the Mint of La Rochelle, 1782-1786.

BION, L. P. (*French*). Paris Medallist, who obtained in 1866 a Mention at the Salon for a medal representing France protecting Algeria. In 1869 and 1872 he was a member of the Jury for Medal-engraving at the Paris Salons.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français*, Paris, 1897.

BIRAGO, CLEMENTE (*Ital.*). Milanese Gem-engraver patronised by Philip II. of Spain. He is praised by his contemporaries for the excellency of his works, amongst which we may mention a portrait of Don Carlos, cut in a diamond, and intended as a present to the Prince's betrothed bride, Anna, daughter of Maximilian II. — and a seal, with the arms of Spain, also engraved on a diamond. He died in 1592.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860. — E. Babelon, *La gravure en pierres fines*, Paris, 1894.

BIRAN, MATHIEU DE (*French*). Mint-master at Bayonne, before 1535.

BIRCH, CHARLES BELL (*Brit.*) 1832-1896. A. R. A. had a German training, and introduced a new picturesque element in his "Wood nymph", "Retaliation", "The last Call", and the "Memorial to Lieut. Hamilton, V. C., dying before Kabul"; but neither the vigour nor the individuality of his work influenced his contempo-



Halfcrown.



Shilling.



Fl. of Florin.

Fl. of Crown.

aries to any extent, doubtless on account of the German aspect in it, the outcome of his training" (*Encycl. Brit.*, XXXII, p. 472).

He submitted a number of designs for the proposed new coinage of 1893. These pattern pieces are illustrated below; none were

adopted; those of T. Brock R.A. and Sir E. J. Poynter P.R.A. having met with the approval of H. M. Queen Victoria and the Royal Commission appointed to select the best designs of the competing artists.

BIBLIOGRAPHY. — Lewis F. Day, *The Coins of the Realm*, Magazine of Art, 1895, and Numismatic Circular, March 1898, col. 2619 sqq.

BIRKENHOLZ, JOHANN JAKOB (*Germ.*) of Frankfort-on-M., Mint-warden at Mayence, 12. March 1690-1693.

BIRKS (*Amer.*). Contemporary Die-sinker, by whom there is a Portrait-medal of Dr Joseph B. Benson, Chatham, New Brunswick.

BIRNBÖCK, THEOPHILUS (*Germ.*). Medallist of the first half of the nineteenth century, and the author of some religious badges, pilgrims' medalets, &c. I have seen a bronze medal of 1845, signed by him, for the Pilgrimage of Wemding, in Bavaria, and another commemorating Ludwig von Schwanthaler; he has also executed a number of commemorative medals, badges, orders, &c. for the City of Munich, where he appears to have resided.

BISCHOFF, GUSTAV ADOLPH (*Germ.*). Born at Hanau, Die-sinker in that city since 1869.

BISEUL, SIMON (*French*). "Général des Monnaies", 1599.

BISHOP, F. (*Brit.*). Engraver of a medal, unsigned, of St. Anne de Beaupré (*Amer. Journ. of Num.*).

BISHOP, ROBERT (*Brit.*) of Ross. Mint-master at Calais, 1460.

BISSET, JAMES (*Brit.*). A Birmingham Die-sinker of the beginning of the nineteenth century. He was born at Perth, in 1762, and died in 1832. Apprenticed at Birmingham to an artist, his name appears in 1785 as a miniature painter, and in 1797 as a fancy painter. "In New Street, Birmingham, he established a museum and shop for the sale of curiosities." He was also a coiner of medals, and was permitted to use the designation "medallist to his majesty". On the title-page of one of his books he advertises medallions of their majesties and of several leading statesmen, and a medal commemorating the death and victory of Nelson. He is perhaps better known as a publisher, and writer of verse, for his medallic productions are of no great merit. He was buried at Leamington where his friends erected a monument to his memory.

BIBLIOGRAPHY. — T. F. Henderson, *Dictionary of National Biography*, vol. V, p. 100. — Bolzenthal, *op. cit.* — *Numismatic Circular*, l. c., March 1897.

BISSINGER (*French*). A contemporary Gem-engraver, whose fine camei attracted considerable attention at the Universal Exhibition of 1878 in Paris.

BIBLIOGRAPHY. — Babelon, *Camées antiques et modernes*, Paris, 1897.

BIZE, MARTIAL (*French*). Mint-master general, at Limoges, 1378.

BIZOT, PIERRE (*French*). Numismatist, 1630-1696, and author of the well-known “*Histoire métallique de la République de Hollande*”, Paris, 1687. He is said to have designed many of the Jetons issued under Louis XIV.’s reign.

BIZZARRI, LUCIANO (*Ital.*). Contemporary Medallist, residing at Rome. In 1890, he produced a portrait medal of Terenzio Mamiani Della Rovere. This artist is commended very highly in the *Rivista Italiana di Numismatica*, 1893, p. 492.

BK (interlinked). *Vide* **BOSKAM**. Die-sinker at Amsterdam and Berlin, 1692-1708.

B. K. *Vide* **BALTHASAR KRUSE**. Mint-master at Schwerin, 1651, and Wismar, 1653.

B. K. *Vide* **BUSCH** and **KOERNLEIN**. Mint-master and Die-engraver at Ratisbon, eighteenth century.

BL... (*Germ.*). These initials appear on a number of fine medals, illustrating the history of Saxony under the rule of Duke John George III., and others commemorating celebrities, as Hans Andr. Hommel, Mart. Geier, John Adam Scherzer, &c. This artist, who produced uncommonly good work as compared with that of most of his contemporaries of the beginning of the eighteenth century, probably resided at Dresden. *Vide infra* under **L** (**B. L.**).

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 219.

BLACHÈRE (*French*). Medallist known by some commemorative pieces of the Siege of Sebastopol, 1854-1855, the Capture of Bomarsund and the Battles of Alma and Inkermann, 1854.

BIBLIOGRAPHY. — F. P. Weber, *Medals and Medallions of the 19th cent.*, London, 1894.

BLACHIÈRE, C. (*Germ.*). A Sculptor of the first half of the nineteenth century, residing at Hanau. A medallion struck at Frankfurt-on-Main in 1837 in honour of Friedrich Beyer bears what is supposed to be his signature.

BIBLIOGRAPHY. — Paul Joseph u. Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1897.

L. FORRER. — *Biographical Notices of Medallists*. — I.

BLACK, STARR & FROST (*Amer.*). Publishers of an Ambulance medal of the National Guard State (2 var.); also of a medal of the Bellevue Hospital, New-York, Training School for Nurses.

BLACKWELL, EDWARD (*Brit.*). “ contracted with his majesty (Charles II), in conjunction with Sir Thomas Vyner, knt. and bart., and Francis Meynell, esq., then sheriff of London, on the 6th of December, 1651, to take in by tale, and to coin with all convenient expedition, at their own charge, into English current monies, the coins which were called crown and harp monies; receiving for the same a consideration of 5 *l.* 10 *s.* for every 100 *l.* in tale, in lieu of want of weight and expense of coinage. Upon which there was accordingly recoined of the said monies, the sum of 500.000 *l.* in tale.” The note in Ruding adds: “ For this no authority is given. The transaction is very extraordinary on every account, and the date not quite two months after Charles’s escape into France, subsequent to the battle of Worcester.”

BIBLIOGRAPHY. — Ruding, *op. cit.*, II, 1, note 1. — Folkes, p. 103, 112 note.

BLANC, C. (*Swiss*). Medallist of Geneva, obtained the first prize for the design of a medal to commemorate the Franc-comtoise Association “ les Gaudes ” in 1891. The jury who granted the award was composed of such eminent experts as MM. Thomas, Roty, A. Dubois, Isolin, &c. It was the second time that M. C. Blanc has obtained a gold medal for his work, and he promises to follow in the footsteps of his great Genevese predecessors.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de Numismatique*, 1891.

BLANC, JEAN LE (*French*), also known under the name of Blanck, worked at the Paris Medal Mint, from the accession of Louis XV., in 1715, until his death, on the 12th December 1749. He was admitted at the Academy in 1718, “ on the presentation of three medals.” The date of his birth is believed to be 1676 or 1677. Although the work of this artist is considerable, very little is known of him. The following is a fairly exhaustive list of his productions: 1715. Destruction of Heresy; — Fortification of 150 towns; — 1719. Renunciation; — Battle of Denain; — Barcelona taken; — 1720. Regular Attendance of the King at Councils; — Surrender of the city of Erfurt; — Bust of Louis XV.; — 1721. Battle of Rocroy; — Gravelines taken; — Treaty of the Pyrenees; — Treaty of Pisa; — Coronation of Louis XIV.; — Arras receives aid; — 1722. The Infanta enters Paris; — Coronation of the King; — Head of the King; — Busts of the King and Infanta, face to face (2 var.); — 1723. To the Memory of Louis XIV.; — Coming of Age of Louis XV.; — Dunkirk taken; — Conference for the Peace of the Pyrenees; — 1724. The Academy of Architecture; — Throne of

Justice, on either side of which stand Religion and Justice; legend : *Hinc suprema lex*; — 1725. Peace of Westphalia; — Chamber of Justice; — 1726. Dixmuyden and Deinse taken; 1727. Engagement of Leuze; — 1728. Fourteen cities taken; — Barcelona taken; — Head of the King; — 1729. 150 towns fortified; — Campaign of 1667; — Douai taken; — 1730. Surrender of four towns on the Rhine; — Surrender of the citadel of Casale; — 1731. St Venant and Mardick taken; — The “Grands Jours”; — Courtray and Oudenarde taken; — 1732. Marriage of Marie de Gonzague; — The Manufactories; — 1733. Acquisition of Dunkirk; — Gratifications to literary Celebrities; — The three Victories; — 1734. Battle of Nordlingen; — Piombino taken; — Stenay taken; — 1735. Conquests in Flanders; — Marriage of the King (Head of Maria Theresa); — The port of Rochefort; — 1736. Peace of Aix-la-Chapelle; — Crossing over the Rhine; — Battle of Senef; — Battle of Fleurus; — The Elector of Treves reinstated; — Towns surrendered to the King; — Establishment of a general Hospital; — The King accessible to all his subjects; — 1740. The Campaign of 1645; — Battle of Lens; — Liberality of the King during the famine; — Academy of painting and sculpture; — 1741. The King takes over the government of the State; — Death of the Queen Mother; — Head of Louis XIV., young; — 1742. Campaign of Catalonia; — The King remits the contributions due by the Spaniards; — Promotion of the Knights of the Saint-Esprit Order in 1724; — 1743. Lille taken; — The State Apartments; — Battle of Staffarde; — 1744. Tournay taken; — The Corsican Pyramid demolished; — Institution of the Military Order of St Louis; — Great Hopes given by the King.

The three medals cut by Jean Le Blanc for his admission to the Academy were : Medallion portrait of the Duke of Orleans; — and Allegory on the Regency (2 types).

The following are also by him : Bust of the Duchess of Orleans; — Alliance with the Swiss; — Building of the Church of St Sulpice; — Building of the Church of Bagnols; — The Queen enters Paris, 1660; — Engagement of Luzana, 1700; — Nice taken, 1706; — Raising of the Siege of Toulon, 1707; — Tortosa taken, 1708; — Peace with Spain, 1720; — The King receiving in audience the Turkish Ambassador, 1721; — Marriage of the King, 1725; — Celebration of the Marriage of the King with Maria Leczinska, 1725; — The King protects Sciences and Arts; — The Order of St Michael, 1729; — Homage to the Duke of Lorraine, 1730; — Metz fortified, 1732; — The Main Roads, 1733; — Battle of Guastalla, 1734.

The artist seldom signed his name in full, but more than half of his medals bear the initials J.B. or J.B.F., which would lead one

to think that the two pieces, with that signature assigned by Franks and Grueber, *Medallic Illustrations of British History*, II, 379, 380, to Jean Bernard really belong to Jean Le Blanc.

BIBLIOGRAPHY. — J.-J. Guiffrey, *La Monnaie des Médailles. Histoire métallique de Louis XIV. et de Louis XV. d'après les documents inédits des Archives Nationales*, Paris, 1888-1892.

BLANCHET (*Swiss*). Die-sinker at Vevey. He issued in 1893 a medal commemorating the Federal Grütli Festival at Neuchâtel.

BLANCPAIN, JEHAN (*French*). Coin-engraver at the Mint of Valenciennes, under Philip the Good, of Burgundy, 1454. In a document of that year, he is qualified as “ tailleur des quins de la monnoye ”, and is mentioned as having received a payment of 10 Livres for 34 days' work at the Mint of Lille. Blanchet mentions jetons bearing the legend *Vive Blancpain* by him, and gives his date as 1434, when he was Die-cutter at the Paris Mint. In 1425 his name occurs as Mint-engraver at Arras.

BIBLIOGRAPHY. — A. Pinchart, *Graveurs belges*, 1861. — Blanchet, *Nouveau Manuel de numismatique*, II, p. 395. — A. de Witte, *Jetons banaux du XV^e siècle*, 1902.

BLANKE (*Germ.*). A Magdeburg Die-sinker of modern times. He cut in 1861 a masonic medal, commemorating the foundation of the Ferdinand of Felicity Lodge in that city. He probably worked also at Berlin under Loos, between 1850 and 1860.

BLANSTRAIN, GUILLAUME (*Belg.*). Seal-engraver of the first half of the sixteenth century. He resided at Oudenarde, and is mentioned in 1524, 1532, '33, '34, 1544, and as late as 1555. He also engraved jetons, and church tokens.

BLANSTRAIN, ROLAND (*Belg.*). Son of the preceding, engraved in 1556 a fine seal with the arms of Oudenarde. To him may be assigned the obsidional coins of that city, struck in 1582. His ancestors for many generations back were goldsmiths. A son of his, bearing the same name, also worked as a Seal-engraver.

BIBLIOGRAPHY. — Edm. Vanderstraeten, *Notes sur Guillaume et Roland Blanstrein*, *Revue de la numismatique belge*, 1855.

BLARD, THEODORE (*French*). Sculptor; pupil of David d'Angers. Author of several Portrait-medallions in clay, which were exhibited at the Salons, between 1842 and 1875.

BLARU, FRANÇOIS (*French*). Mint-engraver at Paris, 1653.

BLARU, JEAN DE (*French*). Goldsmith and Engraver of the seventeenth century. Several members of the same family held important offices at court in that capacity.

BIBLIOGRAPHY. — F. Mazcrolle, *Les Blaru, orfèvres et graveurs parisiens*, Paris, 1895.

BLARU, PIERRE (*French*). Born in 1595. Engraver at the Paris Mint from 1637 to 1647. He is said to have cut the dies for counters or jetons even before his appointment, when he still carried on the trade of a goldsmith. He was appointed ordinary Engraver to the King in 1636.

He engraved in 1624 jetons of the type of the old coins of Chio, for Abraham Martineau, Sieur de la Besne, and Isabeau Justinien, his wife, and in 1635 jetons for Charles I. Gonzaga, Duke of Nevers and Mantua.

BLAY Y FABREGA, MIQUEL (*Span.*). Contemporary Sculptor, born in Spain but residing at Paris; pupil of Chapu. At the Salon of 1901 he exhibited a commemorative medal of the Inauguration of Bilbao Harbour.

BLECHSCHMIDT, ANDREAS CHRISTOPH (*Germ.*). Master of the Mint at Brunswick, 1751-1759.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, 1880. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1898.

BLOC, CONRAD VAN (*Dutch*). This Medallist of uncommon talent was of Dutch origin. His works date from 1575 to 1602. It is not known where he was born, nor where he resided. He excelled in portraiture, and some of his medals of Philip II. are very much admired. So early as 1577 he had produced seven different portrait-pieces of William of Orange, and of the Prince's consort, Charlotte of Bourbon. There exist other portrait-medallions by him, notably the following: of the Count Palatine John Casimir; — Archduke Albert and consort, 1600; — Infanta Isabella; — Archduke Ernest; — Philippe de Marnix, seigneur de Sainte-Aldegonde, 1580; — William the Silent R. Prince Maurice, 1577; — William, Prince of Orange and his son, Philip William, 1579; — Capture of Hulst by the Spaniards, 1596; — Death of Philip II. of Spain, 1598 (sev. var.); — Portrait-medal of Henry IV. of France, 1598; — Marriage of the Archdukes Albert and Isabella, 1599; — Archduke Albert, 1600; — Prince Maurice, 1602 (sev. var.); — Cardinal Albert, Archduke of Austria, 1596; — Peace of Vervins between Spain and France, 1598; — Henry IV. of France, 1598; — Nicolas Brular, Marquis de Sellery; — Pomponne de Bellièvre; — Philip II. of Spain, 1598; — Philip William, Prince of Orange; — and perhaps also: Mathias, Archduke of Austria, 1579; — Antoine de Bourgogne,

seigneur de Wacker, 1580; — Philip, seigneur de Croix, Duke of Arschot, &c. Of 1602, there are several types of a medal issued in honour of Maurice, Prince of Orange, with an orange tree on the rev. and the inscription TANDEM.FIT.SVRCVLVS.ARBOR. ANNO. 1602; the Montagu collection contained cast and struck specimens of the latter in gold, silver, and copper, the struck pieces being by far the scarcest.

Zani mentions that Bloc engraved his dies in steel. In 1594, the new Governor General of the Netherlands employed Bloc in several instances, and ordered from him his portrait framed in gold and precious stones. Pinchart assigns to this artist a medal of Marc Fugger and his consort, and another of Alexander Farnese. The same author mentions a son of his, Cornelius van Bloc, to whom he attributes the medals signed C.V.B.F. or CON.BLOC F. struck after 1589, the usual signature of Conrad Bloc

being COEN. BLOC, — COEN. BLOC., — CONR.BLOC., — CON. BLOC., — CON.BLC. — or the monogram CB.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Franks and Grueber, *Medallic Illustrations of British History*, London, 1885. — Domanig, *Porträtmedaillen des Erzhauses Oesterreichs*, Wien, 1897. — Van Loon, *Histoire métallique des Pays-Bas*. — A. Pinchart, *Conrad Bloc*, *Revue belge de Numismatique*, 1851. — Id., *De la Gravure des Médailles en Belgique*, Bruxelles, 1870. — *De Historiepenningen en Munten betrekking hebbende op het Stamhuis van Orange-Nassau*.

BLOCH (Swiss). Die-sinker at Geneva. He is the author of some medalets struck in commemoration of the Federal Shooting Festival in the above-named city, 1887.

BLOCK, JOSEF C. (Aust.). Assistant-engraver at the Mint of Kremnitz, circa 1699. He cut the dies of the Thaler and Half-Thaler of Nagy-Banya, 1702 and died in 1713.

BLOCK, VALENTIN (Germ.), of Goslar, Mint-master at Nordheim, Hanover, and Hildesheim, 1615-1624, then at Göttingen, 1624-1625.

BLOEMART, NICOLAS (Belg.). Mint-master at Bois-le-Duc, 1614-1618.

BLOMMAERT, JEAN FRANCON (Belg.). Mint-master at Namur, in conjunction with Henri van Soest, 7. May to 7. December, 1714.

BLONDEAU, PIERRE (French). Coin-engraver and Medallist of Paris; inventor of a machine for striking coins and medals. At the request of the Parliament he came to England in Sept. 1649, and in 1656, he obtained a pension of £ 100 a year. He soon afterwards returned to France, to come back at the Restoration, when Charles II. confirmed his grant. He was appointed Provost of the moneyers

We read the following notes in Hawkins : " As early as the year 1649 the Parliament, having obtained information respecting the improvements made in the manufacturing of coins by the inventions and ingenuity of Blondeau, then residing at Paris, invited him over to this country, that our coinage might be improved by his new process. Much jealousy was excited at the Mint by this attempt to introduce a foreigner, and the moneyers produced some proof pieces, by David Ramage, one of their company, to show that foreign aid was not required. Though these pieces were very inferior in neatness of execution to those of Blondeau, the opposition was successful and he left the kingdom. The pattern for a Half-crown which he produced is the first piece struck in this country which



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the monies with letters and grainings unto his Majesty and unto the Warden, Master and Worker, and Comptroller of the Mint", &c.

Of the trial pieces executed by Blondeau in 1651, we know two types of Half-crowns, differing only in the reading on the edge (which read respectively : — TRVTH : AND : PEACE : 1651 — PETRVS : BLONDÆVS : INVENTOR : FECIT. and : — IN. THE. THIRD. YEARE. OF FREEDOME. BY. GODS. BLESSING. RESTORED. 1651) the Shilling, and the Sixpence, of same design, all in silver, although, according to the artist's own statement, he struck some in gold. The dies were cut by Simon (*Num. Chron.* N.S., vol. IV, p. 218).

Franks and Grueber mention this artist in connection with the small badge bearing a bust of Charles II. on obv. and two angels supporting a crown on R, but the pattern Half-crown of the Commonwealth, with similar design of R is by Ramage, and not by Blondeau. In the *Num. Chronicle*, for 1839, p. 165, there is an interesting article on "Blondeau's proposal for reforming the coinage England".

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, 1840. — Hawkins, *Silver coins of England*, 1887. — H. W. Henfrey, *Numismata Cromwelliana*, 1887.

BLONDEL, PIERRE (*French*). Goldsmith and Seal-engraver of the end of the fourteenth century, resided at Paris, and was patronised by the Duke of Orleans, for whom he cut a seal in 1394, in conjunction with Jean du Boys.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

BLONDEL, THOMAS (*French*). Mint-master at Grenoble, January 1503 to 13th February 1503. He managed the Mint in the name of the heirs of Guigues Myonet.

BLONDELET (*Swiss*). Contemporary Sculptor and Medallist. There is a medal by him commemorating the accession of Pope Leo XIII., 1878.

BLOSCH, E. (*Swiss*). A Watch-manufacturer at Bienne, who issued some medals and medallion watch-cases to commemorate the Bernese Cantonal Shooting Festival at Burgdorf in 1891. They were engraved by M. Hugues Bovy of Geneva.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de numismatique*, 1891.

BLOUNT, RALPH LE (*Brit.*). Goldsmith, and Engraver to the London Mint in 1267, having succeeded Richard Abel in that capacity.

BIBLIOGRAPHY. — W. Chaffers, *Gilda Aurifabrorum*, 1883.

BLOUNT, WILLIAM, LORD MOUNTJOY (*Brit.*). Master of the London Mint, *anni* 1-10 of Henry VIII.'s reign.

BLUM, JOHANN (*Germ.*). Mint-master at Bayersdorf, 1622.

BLUM, JOHANN (*Germ.*). Medallist, residing at Bremen, where he worked from 1631 to 1660. The Houses of Saxony, Brunswick and Orange employed him largely, and for them he cut a number of commemorative medals. One on the Marriage of William II., Prince of Orange, and Princess Mary, 1641, is interesting to English collectors; two varieties are known. His work bears some resemblance to that of Sebastian Dadler. Among his best medals I would not omit: Portrait of the Swedish General Banner; — Gustavus Adolphus; — Duke Bernhard of Saxe-Weimar; — King Frederick III. of Denmark; — Taking of Breisach by Duke Bernhard of Saxe-Weimar, 1638; — Frederick of Brunswick-Celle, 1646; — Another, 1648; — Rolandmedaille of the city of Bremen, 1640, signed, **J. BLUM. FE.**

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations, &c.* — Bolzen-thal, *op. cit.* — Cochran-Patrick, *Scottish Medals*, Edinburgh, 1881. — *De Historiepenningen*, &c.

BLUM, JOACHIM (*Germ.*). His monogram **IBM** (*Joachim Blum Monetarius*) occurs on a Death-Thaler of Anton Heinrich, Count of Schwarzburg, 1638.

BIBLIOGRAPHY. — E. Fischer, *Die Münzen des Hauses Schwarzburg*, Heidelberg, 1904.

BLÜMEL, KASPAR (*Germ.*). Gem-engraver of Breslau, *circa* 1605-8.

BLUMENSTEIN, THEODOR (*Germ.*). Mint-master at Weissenstadt, in conjunction with Andreas Müller, 5. January 1622 to 3. August of same year.

BIBLIOGRAPHY. — C. F. Gebert-Nürnberg, *Die Brandenburg-Fränkischen Kippermünzstätten*, Nürnberg, 1901.

BLUNDUS, ADAM (*Brit.*). *Custos cuneorum* under Henry III.; he was elected to the post with six other officers in 1221, a considerable coinage being about to be executed at the London Mint.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, 1840.

BLUND, RALPH LE (*Brit.*). This Coin-engraver was presented in the 52nd year of Henry III.'s reign to the Barons as cutter of the

King's dies. He took the oath on the Tuesday next after the feast of St Hilary, 1268 or 1269.

BIBLIOGRAPHY. — Ruding, *op. cit.*

B. M. *Vide* **BERTHOLD MEINHART**. Mint-master at Eisleben, 1582-1595.

B. M. *Vide* **BERTHOLD MEIER**. Coin-engraver at Copenhagen, 1688, and Mint-master at Schwerin, 1696-1702.

B. M. *Vide* **BARTHOLOMÄUS MÜLLER**. Die-sinker at Ulm, 1671-1706.

B. M. F. *Vide* **BARTOLOMEO MANFREDINI**. Medallist at Milan, early part of the nineteenth century.

B. M. (or **M.**, or **MO.B.**). Signature of a Medallist (perhaps two) who flourished *circa* 1586-1590. He is the author of several medals: Domenico Fontana, architect, 1543-1607; — Pope Sixtus V. **R.** Obelisk facing St Peter's cathedral at Rome; — Id., **R.** A lion crouching under the Holy Archway; — Id., **R.** The Virgin; — Id., **R.** The Pope blessing a pilgrim; — Id., **R.** The Felix bridge at Rome; — Id., **R.** **VRBS LAVRETANA**, 1586; — Id., **R.** Obelisk, Archway of Titus, &c. (2 var.), 1588; — Pope Urbanus VII. **R.** The seven-branched candlestick (2 var.); — Id., **R.** City on summit of mountain; — Id., **R.** Religion seated, 1590, &c.

BIBLIOGRAPHY. — Armand, *op. cit.*

BOBINET, JEAN (*French.*). Engraver at the Mint of Bourges, *circa* 1598.

BOBROFSTCHIKOW, MICHAEL (*Russ.*). Mint-master at St Petersburg, 1797-1799. The coins issued under him bear his initials **M. B.**

BOBROTSCHIKOW, RUT (*Russ.*). Medallist, *circa* 1775. His initials **H. B.** appear on his productions.

BOCAULT, GRATIEN (*French.*). Goldsmith and Die-sinker at Lyons, 1491-1523.

BOCAULT, MATHIEU (*French.*). Goldsmith and Die-sinker at Lyons, 1492-1498?

BÖCKHER, GEORG (*Hung.*). Mint-engraver at Kremnitz, under Charles VI. He cut the dies in 1731 for a coinage of Silesian Kreutzers.

BÖCKLIN, Dr ARNOLD (*Swiss*). Landscape Painter, born at Basle, October 16, 1827; died at Fiesole (Italy), January, 16, 1901.

His name deserves mention here as the designer of various medals, &c. There is a Portrait-medallion of him by Hans Sandreuter.

BODENMÜLLER, BEATUS (*Swiss*). Die-sinker of Einsiedeln, during the first half of the nineteenth century. He engraved a Portrait-medal of Dr Paul Vital Ignaz Troxler (1780-1866), of Lucerne, 1823.

BIBLIOGRAPHY. — *Information kindly supplied by Dr Horatio Storer.*

BOEHM, JOSEF DANIEL (*Austr.*). Medallist and Mint-engraver of Vienna, during the second quarter of the nineteenth century. He was born in 1794; studied under Pichler and at Rome under Canova and Thorwaldsen. For a number of years he filled the office of Director of the Vienna Mint.

Among Boehm's principal medallic works and coin-dies are : Josepha Fodor, Viennese actress, 1825; — Archduke Charles Louis, 1843; — Dedication of the new cathedral at Erlau, 1837; — Enthronization of Ferdinand Maria, Count of Chotek, as Bishop of Olmütz, 1832; — Ferdinand I. of Austria, 1835; — Conv. of German Naturalists and Physicians at Vienna, 1832; — Dr Nicolaus Joseph von Jacquin (1727-1817) of Vienna; — Baron Dr Joseph Franz von Jacquin, 1839; — Dr Franz Bene (1775-1858) of Budapest; — Count Franz Hugo von Salon-Reiffenscheid (1776-1836) of Vienna; — Military Medico-Chirurgical Academy of Vienna, 1824, — Conv. of Hungarian Physicians at Fünfkirchen, 1845; — Kaschau and Eperies; 1846; — Oedenburg, 1847 (2 var.), and Temesvar, 1847; — Restoration of the Joseph Academy, 1824; — Coronation of Crownprince Ferdinand as King of Hungary, 1830; — 4 Ducat Pieces, 1835; — Ducats, 1835; — Double Gulden Pieces, 1835; — Gulden, 1835; — Zwanzigers, 1835; — Zehners, Fünfkreuzers, Groschen, 1835; — Souverains and Half Souverains d'or for Milan, 1835; — Scudi, Half Scudi, 1, 1/2 and 1/4 Lira Pieces for Lombardo-Venetia, 1835; — Coinage of 1837 for Austria and for the Italian dominions; — Homage to the Emperor Ferdinand I. by the States of Lower Austria, 1835 (sev. var.); — Prize Medal of the Viennese Exhibition, 1835; — Prize Medals for Arts and Sciences, Industry, Civil Merit, &c.; — Bohemian Coronation of Ferdinand I., 1836; — Bohemian Coronation of the Empress Maria

Anna, 1836; — Transsylvanian Homage to Ferdinand I., 1837; — The Vienna Mint, 1837; — Tyrol's Homage to Ferdinand I., 1838; — Rifle Competition at Innsbruck, 1838; — Prize medal of the second Austrian Industrial Exhibition, 1839; — Third Austrian Industrial Exhibition, 1845; — Franz Peter Schubert, 1828; — Angelica Catalani; — Giovanni Davides; 1825; — Luigi Lablache, 1825, &c.

The Vienna Museum possesses an intaglio-portrait of the Emperor Francis I., signed **BOEHM F.**, and other gems are known by this artist whose style is characteristic and of very high relief.

BIBLIOGRAPHY. — Babelon, *La Gravure en pierres fines*, Paris, 1894. — Bolzen-thal, *op. cit.* — E. Fiala, *Böhmische Münzen und Medaillen*, Prag, 1888.

BOEHM, SEBASTIAN (*Germ.*). Mint-master at Friedberg in der Wetterau, 1594.

BOEHM, SIR JOSEPH EDGAR, BART., R. A. (*Brit.*). Sculptor and Medallist; born at Vienna, 1834, settled in England after 1862; died Dec. 12, 1890. He was the son of J. D. Boehm, the Medallist



Obv. of the Jubilee Crown, 1887.

and Gem-engraver. The Queen appointed him Sculptor in ordinary in 1881; in 1882, he was made a Royal Academician, and in 1889 was granted a baronetcy. Besides a number of medals, such as those commemorating Thomas Carlyle, 1875; — General Charles Richard Fox, the Numismatist, 1862, &c., he prepared the model from which the obverse dies of the Jubilee Coinage (1887) were engraved. Unfortunately, his head of Queen Victoria was so much wanting in artistic merit that it was severely criticised by all experts, and never gained favour with the public. It had to be replaced in 1893 by the type designed by T. Brock and Sir E. J. Poynter.

Boehm's medals commemorating Queen Victoria's Jubilee in gold, silver, and bronze are of somewhat superior work.

As a sculptor, Sir J. E. Boehm is known by his colossal statues of Queen Victoria at Windsor, John Bunyan at Bedford, the Prince of Wales at Bombay; and mausoleums of the Grand Duchess Alice of Hesse, William Tyndale, Prince Louis-Napoleon; busts of Ruskin, Gladstone, Huxley, Lord Wolseley, &c.

BIBLIOGRAPHY. — F. P. Weber, *English Medals by foreign Artists*, London, 1894. — *Magazine of Art*. — *Dictionary of 19th century Artists*.

BOEHRER, KONRAD (*Germ.*) 1711-1756. Medallist of Augsburg, of whom little is known.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

BOELGAR, HUBERT VAN (*Belg.*). Jeweller and Seal-engraver; worked for the Abbey of Grand Bigard, near Brussels. He is mentioned from 1497 to 1500, and is the author of a seal of Marguerite de Douvrin, who succeeded Philippa Smols as Abbess. He also engraved her arms on plate, and in Feb. 1500, repaired her ring. His son, Arnould, followed the same trade; in some accounts of 1501-1502, his name appears as having cut a small seal in silver by order of the Abbess.

BIBLIOGRAPHY. — A. Pinchart, *Les Médailleurs belges, Revue belge*, 1852.

BOEL, FLORIS (*Belg.*). Goldsmith and Seal-engraver at Antwerp, mentioned between 1582 and 1589; he designed the Seal of Brabant cut in 1589 by Jacques Jonghelinck.

BIBLIOGRAPHY. — A. Durand, *op. cit.*

BOEMEL, ARMAND DE (*French*). Seal-engraver of the beginning of the fifteenth century, resided at Paris, and was patronised by the Duke of Orleans. He also worked for the bailliwicks of Soissons, Coucy, the chanceries of Soissons and Ham. He was paid 60 livres tournois for the metal and the engraving of three silver seals, with chains and counter-seals, and two others in brass.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

BOEMEL, ARNOULD DE (*French*). Seal-engraver of the beginning of the fifteenth century. He is mentioned in 1404 as having worked for the bailliwick of Soissons, and for that of Coucy, &c. He was also employed by the Duke of Orleans.

BIBLIOGRAPHY. — Lecoy de la Marche, *op. cit.*

BOETE, AMAURY (*Belg.*). Mint-master at Wilvorde, 1358 (?) - 1371.

BOETHOS (*Greek*). The signature of this Gem-engraver **BOΘΘΟΥ** is found in relief on a cameo of the Beverley Collection, represent-

ing Philoctetes seated dressing the wound on his right foot and holding a bird's wing. King (*Handbook of Engraved Gems*, London, 1884) mentions the following particulars of the Beverley gem.

"This cameo is quoted by Kaspe as then in France, and supposed, by R. Rochette, to have come from Asia, because it is for the first time figured as a heading to Choiseul's map of Lemnos. Stephani, on no good grounds, calls the work modern, and the name taken from the famous *crustarius* Boëthus. [It is, however, amongst the most authentic, as far as execution goes, of any signed camei; but I have no doubt it is a copy, made in the Augustan age, of a chasing by that famous and (even then) ancient silversmith.]

"Boëthus is one of the four most famous chasers of silver mentioned by Pliny (xxxiii, 55). Works of his were then extant in the temple of Minerva at Lindus, in the Isle of Rhodes. In the same island were also preserved works by the other three; *e. g.*, "Scyphi engraved with Centaurs and Bacchantes", whence it would appear that Rhodes was the head-quarters of the art".

BOEUF, JEAN (*French*). Mint-engraver at Orange, 1622-1628.

BOETZNER-COUGNARD (*Swiss*). Contemporary Medallist of Geneva.

BOGGHE (*Belg.*). Mint-engraver at Bruges, 1685-1687.

BOGAERDEN, FRANCON VAN DEN (*Belg.*). Mint-master at Louvain; succeeded Nicolas Chavre, in 1387.

BOHN, LÉON (*French*). Contemporary Sculptor, born at Bar-le-Duc (Meuse); pupil of Jean Debay. The following medallic works are by this artist: 1868. Bacchante, medallion; — 1892. Portrait-medallion of M^{me}***; — 1872. Presentation; — 1876. Lorraine, medallion in clay; — Folly, medallion, in clay, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BÖHRINGER, JOHANN (*Germ.*). Die-sinker and Medallist at Biberach, 1730.

BOISNET, LEON (*French*). Engraver at the Mint of Bayonne, 1648-1650.

BOIS, MARTIAL DU (*French*). Mint-master at Limoges, 1500-1503.

BOISSIER, JEAN (*French*). Engraver of Jetons, born *circa* 1514; died after 1569. He engraved in 1546 jetons for Gabriel Chicot, and in 1559 for Antoine Thierry, Advocate to Parliament.

BIBLIOGRAPHY. — Mazerolle, *op. cit.*

BOIVIN, JEHAN (*French*). Mint-engraver at Angers, 18. February 1581-12. October 1629; his son, of same name, 1629.

BOIVIN, P. (*French*). A Paris Die-sinker, who, in 1848, submitted to the Provisional government of the Republic a series of patterns for the proposed new coinage.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*.

BOKELAND, RICHARD (*Brit.*). Warden of the Calais Mint. He is mentioned as *Custos cuneorum* in the 10th year of King Henry V's reign, and 1st year of Henry VI., 1412 and 1423.

BIBLIOGRAPHY. — Ruding, *op. cit.*

BOLDU, GIOVANNI (*Ital.*). Painter and Medallist of Venice, flourished between 1457 and 1466. His work shows a thorough knowledge of antique art; the treatment of his figures is vigorous and original. The following medals are by him : Portraits of him-

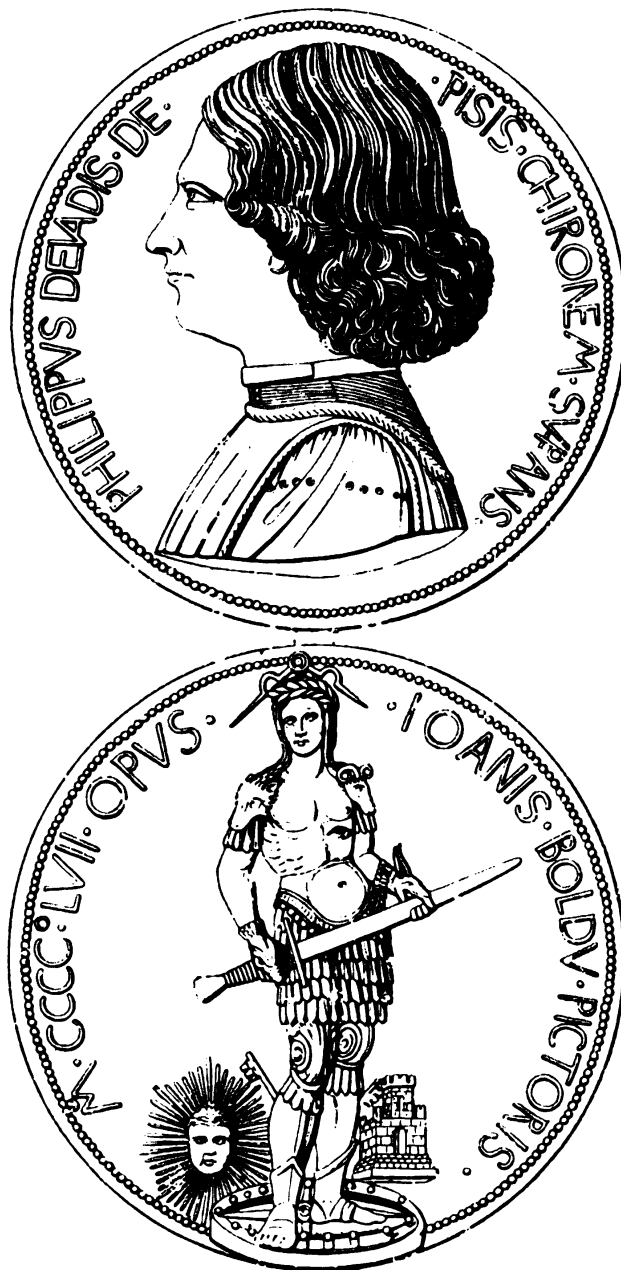


Idealised Portrait of G. Boldu, by himself.

self (2 types; *one illustrated*), 1458; — Pietro Bono Bruzelli, Ferrarese musician, 1458; — The Emperor Caracalla, 1466; — Filippo Maserano, Venetian poet, 1457; — Nicolas Schlifer, German musician, 1457; — Filippo Vadi, Pisanese physician, 1457 (*illustrated*); — Eganus Lambertini, Bolognese General; — Dr Pietro Bono Arogario (1425-1506) of Ferrara, 1457; &c. The *R.* of the Nic. Schlifer medal is copied from the celebrated intaglio of Lorenzo de' Medici, Apollo and Marsyas, now in the Museum at Naples, a duplicate of which exists in the French Cabinet.

Some of Boldu's productions are signed : **OPUS IOANIS BOLDUS, PICTORIS VENETI**, but he also placed his name on medals in Greek or Hebrew. His love for the antique caused Boldu to imitate works of ancient art on his medals, thus the head of Caracalla from an Imperial

Roman Coin, Arion on the dolphin from a Tarentine Stater, Apollo with the lyre from the gem known as the "Seal of Nero".



Medal of Filippo Vadi, by Boldu.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Alf. Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883. — E. Babelon, *Camées antiques et modernes*, Paris, 1897. — Fabriczy, *Medaillen der Italienischen Renaissance*, 1902.

BOLEN, JAMES A. (Amer.). Contemporary Sculptor and Die-sinker residing at Springfield (U. S. A.). In 1874 he cut a medal, now very rare, on the Dedication of the new Masonic Temple in that city.

He is also the author of a Portrait-medal of General Grant, and of numerous medallic works. A Cent, dated 1785, bearing on obv. CONFEDERATIO 1785 Constellation, and R. INIMICA TYRANNIS AMERICANA Liberty holding bow and arrow standing near altar, is described as Bolen's copy and illustrated in Crosby, as well as other similar pieces (*Early Coins of America*, 1875 Pl. VII, 34).

Bolen further engraved the following medals: Soldiers (Sanitary) Fair, Springfield, 1864 (In Boston Collection; 2 var., dies destroyed); — Dr John F. Pratt (1830-1897) of Chelsea, Mass. (in Boston Collⁿ; only ten struck).

BIBLIOGRAPHY. — J. A. Bolen's Medals, Cards and Fac-similes. An accurate and comprehensive descriptive Catalogue of Bolen's works, &c., by Edwin L. Johnson, Springfield, Mass., 1882. — Marvin, *op. cit.*

BOLET, GUILLEMET (French), 1353-1375. Engraver at the Mint of Lyons in 1353. He belonged to a line of goldsmiths which continued on to the fifteenth century.

BIBLIOGRAPHY. — Natalis Rondot, *Les Graveurs de la Monnaie de Lyon*, Mâcon, 1897.

BOLET, HUGONIN (French), 1412-1415. Engraver at the Royal Mint of Lyons, before the definitive establishment of that Mint. He is mentioned in that capacity in documents dated 1415.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

BOLOGNE, JEAN (French). Goldsmith, and Sculptor, born at Douai in 1524, died at Florence in 1608. The gold ornaments which he executed to adorn the Cabinet of Francesco de' Medici, Grand Duke of Tuscany, may be considered as Plaques: Cosmo I. associates his son Francesco with the Government in 1564; — Francesco I. fortifies the Bridge of Livorno, 1577; — Francesco I. promulgates the decree conferring upon him the title of Grand Duke, 1576; — Francesco I. examines the façade of San Stefano of Pisa; — Plans for the embellishment of Pratolino are presented to Francesco I., 1570; — Francesco I. approves of the plan of the Belvedere Fortifications; — Francesco I. orders the draining of the Pisan Territory; — Francesco I. causes the Bridge of Porto-Ferraio to be built, 1580, &c. The bronzes themselves are lost, and only known from wax impressions in the Uffizi Gallery, at Florence.

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886. — Abel Desjardins, *La vie et l'Œuvre de Jean Bologne*, Paris, 1883.

L. FORRER. — *Biographical Notices of Medallist.* — I.

BOLTSCHAUSER, HANS HEINRICH (*Swiss*). Son of a miller of Altenklingen (canton Thurgau), was born on the 11. April 1754. He learnt the art of engraving under John Christopher Aefli of Diesenhofen, with whom he worked for 2 $\frac{1}{2}$ years. Having left him for Zurich, he studied drawing in that city, and was initiated in die-sinking under John Martin Bürkli. Later on, we find him working as a Medallist at Augsburg, and as late as 1806, at Mannheim. He died on June 10, 1812. In the latter city he filled the post of Mint-engraver and "Hofmedailleur" to the Count Palatine.

His best known medals are the following : School Prize of the City of Zurich, 1786; — Centenary of the Foundation of the Artillery College at Zurich, 1786; — Professor Johann Jakob Bodmer, of Zurich, 1698-1783 (several varieties); — Prof. Bodmer, and J. J. Breitinger, of Zurich, 1786; — Salomon Gessner, poet, painter and engraver, 1730-1788 (this medal is the first engraved by this artist); — Johann Caspar Lavater, physiognomist, poet, &c., 1743-1801 (several varieties); — Johann Diethelm Lavater, physician, 1743-1826 (engraved in 1801); — Leonhard Usteri, theologian of Zurich, 1741-1789; — Military Reward of the Bernese Republic, 1802; — Johann Peter Reimherr, theologian of Frankfort, 1704-1796; — Prof. Georg Purman of Frankfort's Jubilee, 1807; — The Duke of Brunswick restores Peace to the Netherlands, 1766; — Paul von Stetten; — Goethe (several varieties); — Gellert, the poet, &c. The coins of the first decade of the present century struck at Mannheim were engraved by Boltschauser.

This Artist's medals are variously signed : **H. B.**; — **HHB.**; — **BOLTSCH**; — **H. BOLTSCHAUS.**; — or **H. BOLTSCHAUSER** in full.

BIBLIOGRAPHY. — *Bulletin de la société suisse de numismatique*, 1882. — W. Tobler-Meyer, *Wunderly v. Muralt Münz-und Medaillen-Sammlung*, 1896. — Bolzenthall, *op. cit.* — P. Joseph und E. Fellner, *Münzen von Frankfurt a/M*, 1896. — Fuesslin, *op. cit.* — Brun, *Schweizerisches Künstler-Lexikon*.

BOMBARDA, ANDREA CAMBI, called **IL** (*Ital.*). Goldsmith, Sculptor, and Medallist of Cremona, worked *circa* 1560. His principal medals are : Leonora Cambi (his wife); — Lucrezia de' Medici, first consort of Alfonso II. of Este; — Violante Brasavola; — Lodovica Poggi; — Giulio Vetriani (Vedriani); — Unknown young man; — Lodovica Felicina Rossi; — Giulio Cesare Arangio, Bolognese anatomist; — Alessandro dall'Armi, Bolognese nobleman; — Fernando Francesco d'Avalos, Marquis of Pescara, Viceroy of Sicily † 1571; — Ippolito Chizzola of Padua; — Gabriel Fiamma, a Venetian, Bishop of Chioggia; — Girolamo Miseroni, Milanese stone-cutter; — Giambattista Nicollucci Pigna of Ferrara (1503-1575), historian and poet (2 var.); — Lodovico Rinaldo; — Unknown portraits (4); — Isabella Mariani (2 var.).

This artist's productions are very beautiful.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883-1887.

BOMPART (*French*). Medallist of the end of the eighteenth century, produced during the Revolution several badges and medals of little merit. He cut the obv. of a prize medal issued in 1793 for Virtue, the R. of which is by Duvivier.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

BON, ANDREA (*Ital.*). Inspector of the coins at Venice, *circa* 1762. His initials **A. B.** appear on his issues.

BON, PIERRE (*French*), 1428-1433. Goldsmith and Engraver of coins at Crémieu and Romans.

BONACHIUS (*Brit.*). Also **BONAGIUS**, of Florence. Master of the Mint at Edinburgh, under Robert III., 1364-1393.

BONACOLSI, PIER JACOPO ALARI, surnamed Il Antico (*Ital.*). A Medallist of the Renaissance period, who worked at the Court of Mantua. He is the author of the following beautiful medals : Antonia de' Balzi (1479, † 1538); — John Francis of Gonzaga, Seigneur of Sabionnetta, &c. *Vide ILARIO infrà.*

BIBLIOGRAPHY. — *Rivista Italiana di Numismatica*, t. I. Part. 4, pl. XII.

BONASONE, GIULIO (*Ital.*). Medallist, who worked *circa* 1556. There is a medal of Jacopo Antonio Millius, dated MDLVI and signed **IBO**, by him.

BIBLIOGRAPHY. — Dr E. Merzbacher, *op. cit.* — Armand, *op. cit.*, I, p. 187.

BONELLI, ANGELO (*Ital.*). Unscrupulous Dealer in gems at Rome, in the early part of the nineteenth century, who tried to pass off Pistrucci's works as antiques, and was in several occasions successful.

BONENFANT, PIERRE (*French*). Mint-master at Limoges, 1373-1385.

BONHORST, HEINRICH (*Germ.*). Mint-master at Murden, 1669-1671, Clausthal, 1674, † 1711.

BONHORST, HEINRICH CHRISTIAN (*Germ.*). Mint-master at Clausthal, 1712-1725.

BONHORST, JOHANN (*Germ.*). Master of the Mint at Gotha, 1650. His initials **I. B.** appear on the coins.

BONIS, EMILIO (*Ital.*). Medallist, who flourished at Rome between 1590 and 1600. The following medals are by him : Pope

Sixtus V. (3 var.); — Gregory XIV. (2 var.); — Innocent IX. ; — Clement VIII. *Rs.* Philip II. of Spain, Philip III., Henry IV. of France, Marie de Medicis (6 var.), &c.

BIBLIOGRAPHY. — Armand, *op. cit.*

BONIS, NICCOLO DE (*Ital.*). Medallist to Pope Sixtus V., and his successors until Clement VIII.; and Engraver of the coins at the Papal Mint of Rome, between 1580 and 1592. His principal medals are : Pope Gregory XIII.; — Sixtus V. (5 var.); — Gregory XIV. (8 var.); — Innocent IX. (7 var.); — Clement VIII. (4 var.); — Orazio Astesano.

Niccolo de Bonis is mentioned in 1591 as *Incisore della Zecca Romana* in a document of that year.

His work resembles somewhat that of Federigo Parmense; he cut his medals in steel and gave particular attention to sharpness of detail and ornamentation.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.*

BONLEU, JACQUES (*French*). Engraver at the Orleans Mint, 1783.

BONLINI, GIROLAMO (*Ital.*). Mint-inspector at Venice, 1757.

BONNAIRE (*French*). Die-sinker of the first part of the nineteenth century. There is a Portrait-medallion by him, of S. L. Rosaz, the numismatist, dated 1837.

BONNARD, HENRY (*Amer.*). Founder, residing at New-York, by whom there is a Portrait-medallion of Pasteur, 1893, cast by the H. B. Bronze Co New York; the *Rs.* is a reproduction of Ringel's medal of 1883.

BONNARDEL, PIERRE ANTOINE HIPPOLYTE (*French*). Sculptor, born at Bonnay (Saône-et-Loire), 1824; died at Rome in 1856. In 1851 he engraved a pattern for the first medal of the London Exhibition. He also executed a number of Portrait-medallions in clay and in bronze.

BIBLIOGRAPHY. — *Hippolyte Bonnardel*, Paris. — Chavignerie et Auvray, *Dictionnaire général des artistes de l'École française*, Paris, 1882.

BONNAUT, JEHAN (*French*). Mint-master at Angers, 14. January 1360-10. June 1362.

BONNEBOURSE, GÉRALD DE (*French*). Die-cutter at the Mint of Limoges, 1403.

BONNET, GUILLAUME (*French*). Medallist and Sculptor; born in 1820, died at Lyons in 1893. He was a member of the Jury for Medal-engraving at the Salon of 1847. He obtained in 1848 the second Grand Prix de Rome for his medallions of Count de Salvandy

and Royer-Collard. In 1849 he exhibited an intaglio representing Mercury forming the caduceus. This artist received in 1860 the cross of the Legion of Honour. One of his cast works is a statue representing the city of Lyons, which has been erected on the Place Morand.

The following medallic works are by this artist : Portrait-medallions of Frédéric Gouin ; — Royer-Collard ; — Comte de Salvandy ; — 1867, Universal Exhibition ; &c.

BIBLIOGRAPHY. — *Grande Encyclopédie*. — R. Marx, *Les Médailleurs français*, 1897.

BONNET, GUYON (*French*). Mint-master at Poitiers, 1533-1540.

BONNET, M^{lle} LUCY (*French*). Contemporary Sculptor and Medalist. She is the author of several fine Portrait-medallions, some of which were exhibited at the Salons of 1877 and 1879.

BONNETON, THÉODORE (*Swiss*). Medallist and Coin-engraver of Geneva, baptised on June 11, 1762, died April 5, 1805. He filled the post of Mint-engraver at Geneva from 1794 to 1795, and executed, after the designs of the painter St. Ours, the dies of the Ecu "genevoise" of 1794 ; — *Æ*. 5 Centimes à la ruche of 1794 ; — Gros écu of 1795 ; — Three and Six Sols of 1795. By him is also a medal die of Jean Jacques Rousseau, with portrait three-quarter face to l., from which no medals were struck until 1878. A smaller medal of the Genevese Philosopher, by the same artist, is dated 1793 ; of this are modern restrikes.

Bonneton signed his productions **T. B.**

BIBLIOGRAPHY. — *Histoire numismatique de la Révolution française*, Paris, 1826. — E. Demole, *Histoire monétaire de Genève*. — Brun, *Schweizerisches Künstler Lexikon*.

BONOMI, JOSEPH (*Ital.*). Egyptologist, and a Draughtsman of some ability. It is from drawings and suggestions left by him that the "Bonomi Crown" of Queen Victoria, with incuse portrait and legend, was struck and published by Mr. J. R. Thomas.

BONONIENSIS, ANTONIO (*Ital.*). Venuti mentions him as a Die-sinker at Rome, *circa* 1550.

BONSIGNORE, IPPOLITO (*Ital.*). Master of the Mint at Milan in conjunction with Francesco Bernardino Fossano, in 1605.

BONT, CORNEILLE DE (*Belg.*). Goldsmith and Seal-engraver, one of the cleverest artists of his time. He was born at Breda, and left that city in 1470, for Ghent, where he resided until 1504. A contemporary poet, Jean Lemaire, quotes him in the *Couronne marginale* :

Approche-toy, orfèvre du duc Charles,
Gentil Gantois, Corneille, très habile.

It is more or less certain that he worked for Charles the Bold, but his best productions are the seals he cut for Mary of Burgundy, 1476, Maximilian and Mary, 1477, 1478, 1481 (several types).

In 1482 he executed four large shields for the city of Ghent. He is mentioned for the last time in 1504, when he was commissioned to make an object of jewellery by Philip the Fair.

His signature is generally an ermine accompanied by an **E**.

BIBLIOGRAPHY. — Alex. Pinchart, *Corneille de Bont, Revue belge de numismatique*, 1855.

BONTINI, FRANCESCO ANTONIO (*Ital.*). Mint-inspector at Venice, circa 1758.

BONZAGNA, GIAN FEDERIGO (*Ital.*). This celebrated Medallist of the second half of the sixteenth century is better known as Frederick of Parma, or Federigo Parmense. He cut a number of fine medals : Cardinal Cesi (2 var.); — Count Gianbattista Collalto; — Cardi-



Pope Pius IV.

nal Ippolito II. d'Este (2 var.); — Pierluigi Farnese, first Duke of Parma (4 var.); — Cardinal Alessandro Farnese; — Ottavio Farnese, second Duke of Parma (4 var.); — Pope Paul III. (6 var.);



Massacre of St Bartholomew.

— Pope Paul IV. (4 var.); — Pope Pius IV. (10 var.); — Pope Pius V. (14 var.); — Pope Gregory XIII. (4 var.). One of his

medals commemorates the St Bartholomew Massacre of 1572, and bears on R. VGONOTTORVM STRAGES.

Gianfederigo Bonzagna worked also as a Goldsmith and Sculptor, and he engraved the coins of Parma under Pierluigi and Ottavio Farnese; his medals were executed between 1547 and 1575, but the artist was still living in 1586. His signature appears as **F. P.**, — **F. PARM.**, — **FE. DE PARM.**, — **FED. PARM.**, or **Δ**. He began working at Rome in 1555.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883-1887.

BONZAGNA, GIANGIACOMO (*Ital.*). Brother of Federigo Parmense, Goldsmith, Coin-engraver and Medallist of Parma, born in 1508, died in 1565. In 1546 he was elected Engraver for life of the coins at the Papal Mint, and he worked principally for Pope Paul III. He cut seals for Papal Bulls, and Aenea Vico mentions that in imitating antique medals he was unsurpassed by any of his rivals (*Antiquorum numismatum imitator excellentissimus*). It is difficult to attribute his works, as he left no mark or signature on them; however, five different types of medals of Pope Julius III. are assigned to him by Bartolotti and Armand.

It is conjectured that both Gianfederigo and Giangiacomo Bonzagna were the sons of Giovanni Francesco Bonzagna, who died in 1523.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.*

BONZANIGO, GIUSEPPE MARIA (*Swiss*). Sculptor in stone and wood, born at Bellinzona, during the middle of the eighteenth century. He died at Turin in 1820, and left a large collection of cameos and others works by his own hand.

BIBLIOGRAPHY. — C. Brun, *Schweizerisches Künstler Lexicon*.

BOOG (*Brit.*). Engraver of the eighteenth century; his name appears as the Designer on two rare Tokens (one *illustrated*).



BOOT, GERY (*Belg.*). Engraver at the Mint of Dordrecht, 1484-88.

BOOTH, LAWRENCE (*Brit.*). Bishop of Durham, received in 1473 from Edward IV. by letters patent a license to coin Halfpennies. "The grant stated that Laurence the present bishop, and his predecessors, had, from time immemorial, enjoyed the privilege of coining money of sterlings; that the king had been informed that the said bishop, not regarding the royal displeasure, intended to coin halfpennies within the liberty of Durham, although he had never coined money of that kind before; that notwithstanding, the King was content that the then present bishop should have the privilege, during pleasure, to coin as well sterlings as halfpennies, in that place, as often as he should think fit without incurring the royal displeasure. The grant further gave to the bishop license to make standards and trussels, for the said money, of sterlings and halfpennies, to any number, as occasion might be, from time to time, during the king's pleasure, without any prosecution, either by the king or the treasurer and barons of the exchequer or others of his majesty's officers and ministers."

BIBLIOGRAPHY. — Ruding, *op. cit.*

BOOTH, WILLIAM (*Brit.*). "A notorious Forger, at Perry Bar, Staffordshire, issued a penny token of his own as a blind for having a coining machine in his house. The collar in which his coin was struck was exactly the same size as the Bank of England token, which, it is believed he freely counterfeited. He forged the notes of the Bank of England and was eventually detected, tried, found guilty, and executed at Stafford".

BIBLIOGRAPHY. — Maberly Phillips, *The Token Money of the Bank of England*, London, 1900, p. 33.

BOPORTEN, JACOB VON (*Germ.*). Mint-master to Duke Christopher of Brunswick, Archbishop of Bremen, 1511-1558.

BOPP-BOILLOT, HENRI (*Swiss*). Sculptor, residing at la Chaux-de-Fonds. He modelled the medal, struck by MM. Huguenin frères,



Locle, to commemorate the 52nd Fête fédérale suisse de gymnastique, 1902 (*illustrated*).

BOQUET, JEAN (*French*). Medallist at Paris, *circa* 1619-1621.

BORATINI, TITIVS LIVIVS (*Pol.*). His name appears for the first time in Polish records in 1658, when he received a concession to work the Krakau Mint. In 1659 he was ordered to strike one million copper Shillings, and between 1663 and 1665 he issued again Shillings to the value of 6.690.822 Gulden 26 Groschen. In this transaction Boratini is said to have made a profit of 832.600 Gulden. At the Mint of Ujazdow and at other Lithuanian Mints, Boratini struck seven million Shillings, from 1660-1666. He died as Mint-master at Krakau under the reign of King John III.

BIBLIOGRAPHY. — Max Kirmis, *Handbuch der Polnischen Münzkunde*, 1892.

BORATINO (BORATYNI) (*Pol.*). Mint-master at Warsaw, 1685. Signature **T. L. B.**

BORCHT, CHARLES VAN DER (*Belg.*). Mint-master at Antwerp, 1724.

BORDEAUX, A. (*Germ.*). A medal of 1697 on the Peace of Ryswick is said to bear the signature of this artist.

BORDIGA, B. (*Ital.*). Medallist of the beginning of the nineteenth century. His name appears on a rare medal of Dr Paolo Assalini, surgeon to Duke Ercole III. (Estense). This medal is in the possession of Dr Brettauer, of Trieste, and is illustrated in *Rivista Italiana di Numismatica*, 1898.

BORELLY, ÉTIENNE (*French*). Coin-engraver at the Mint of Aix, 1775.

BÖRER, CONRAD (*Germ.*). Born in 1711, died in 1756. Die-sinker at Augsburg, at the Mint of which city he was employed to engrave the coins. *Vide* **KONRAD BOEHRER**.

BORG, CHRISTOPH (*Swed.*). Mint-master at Stockholm, 1821-1837.

BORGEAUD-STRENTZ, M^{me} JEANNE (*French*). Contemporary Sculptor and Medallist; pupil of Claudius Marioton and Hippolyte Moreau. She is the author of some medals and plaquettes: Meditation; — Briar Rose; — Portrait of H. Lerolle; — L. Victor Meunier; — M^{me} de Saint-Genis; — Fisherman; — A Dream; The Inspiration of Nature; — The Queen of the fields; — St. Sebastian; — Medal-engraving, &c.

BORGHIGIANI, ANNA (*Ital.*). Daughter of Francesco Borghigiani, inherited her father's dexterity in handling the graving tool. The

gems cut by her generally bear the signature **ANNA BOPΓIGIANOC** **ΕΠΟΙΕΙ**.

BIBLIOGRAPHY. — Babelon, *La Gravure en Pierres fines*, Paris, 1894.

BORGHIGIANI, FRANCESCO (*Ital.*). A native of Florence, born in 1727; this clever Gem-engraver began his reputation with a fine head of Alexander. During his residence at Rome, where we find him in 1751, he executed in camei the portraits of Socrates, Tiberius, Faustina, and in intagli Regulus and a Negro's head, &c.

BIBLIOGRAPHY. — Babelon, *La Gravure*, &c.

BORGIO, GIROLAMO DEL (*Ital.*). Mint-master at Rome, before 1529, when he was succeeded by Benvenuto Cellini.

BORGIO, MATHIEU MATTEO DI BONACORSE (*Ital.*). Mint-master at Pont d'Ain, 1352-1354, Pierre Châtel, 1354-1359, Chambéry, 1355-1358. Another, of same name, Mint-master at Nyon, 1390-1391, and Chambéry, 1394-1400 and 1404.

BORGOGNE ANDREA (*Ital.*). Florentine Gem-engraver of the seventeenth century. He was patronised by the Grand Duke of Tuscany about 1670.

BIBLIOGRAPHY. — C. W. King, *op. cit.* — Babelon, *op. cit.*

BORMANN, L. (*Swed.*). Die-sinker and Metal-worker of the second half of the nineteenth century, who resided at Stockholm. In 1863, he engraved a medal with conjoined busts of King Charles XIV. John of Sweden and his consort, Queen Desideria.

BORNEMANN, RUDOLF (*Germ.*). Mint-Master at Zellerfeld, 1676-1711. His initials R. B. occur on a Baptismal Thaler of Brunswick, and other coins.

BORNER, JOHANN BAPTIST (*Swiss*). Brother of Peter Paul Borner, Master of the Papal Mint at Rome, and Medallist under Innocent XII., and Clement XI. To him we owe a portrait-medal of the latter Pope, representing on the *R.* the Dogana di Ripagrande; also another of Jacobus E. de Garben, Freiherr von Gibelli.

He was born at Lucerne on August 7, 1649.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Brun, *op. cit.*

BORNER, PETER PAUL (*Swiss*). Medallist, and Coin-engraver, born at Lucerne, 10. January 1656 (1657?), worked at the Mint of Rome, and died in 1727. He cut, in a bold style, Portrait-medals of the Popes Alexander VII., Innocent XII., and Clement XI. Between 1677 and 1697 he was receiving a monthly allowance of 10 Florins.

He also engraved a number of the scudi issued by these pontiffs. His signature (**P. P. BORNER F.**; — **P. BORNER F.**; — **P. B.**; — **B. F.**; — **BORNER, F.**; — or **P.P.B.F.**) appears on Scudi of 1693, 1694,

1696, 1698 (R. The Three Graces), Mezzi Scudi, undated, and of 1692, Scudi of 1702, 1704, Mezzi Scudi of 1702, 1703 and 1704, &c.

The Lucerne Library possesses the following specimens of P. P. Borner's work : Innocent XII., Half Scudo, 1697; — Scudo, 1692; — Half Scudi, 1692, 1693; — Scudi, 1693, 1694, 1696; — Clement XI., Half Scudi, 1702; — Scudi, 1702, 1703, 1707,



Scudo of Clement XI., 1702.

A.VI; — Double Doppia in gold; — Five Baiocchi, 1708; — Medals on the Pope's Accession, &c.; — Shield of arms of Lucerne (School Prize), &c. He is also supposed to be the author of unsigned medals of Innocent XI., Alexander VIII., and the Pretender James III.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Cinagli, *Le Monete de' Papi*, Roma 1848. — C. Brun, *Schweizerisches Künstler Lexicon*.

BORREBY, PETER (*Danish*). Goldsmith, and Seal-engraver, *circa* 1700. He resided at Copenhagen.

BORREL, ALFRED (*French*). Medallist; son of Valentin Maurice Borrel; he studied under his father, Jouffroy, and Merley. He was born at Paris in 1836, and became a pupil of the Ecole des Beaux Arts in 1856. He obtained the second Grand Prix de Rome in 1860, a *Mention honorable* at the Salon of the Champs-Élysées in 1863, the third Medal at the Salon of 1880, the second in 1890, and the first in 1896. Member of the Jury at the Salon of 1893; Academy Officer, 1881; Officer of Public Instruction, 1893; Member of the Consultative Committee of Engravers at the Paris Mint, 1884; Knight of the Order of SS. Mauritius and Lazarus of Italy, 1864.

The following is a fairly complete catalogue of M. Borrel's work : 1860. Warrior placing the palm of Victory on the altar of Mars; — 1864. Cavour; — Rattazzi; — Nigra; — Cibrand; — Victor Emmanuel II.; — The Marcy Institute prize medal; — Award medal of the Périgueux Exhibition; — 1865. Portrait of

Adolphe A. Billaut, then State minister; — Commemorative medal of Napoleon III. and the Empress Eugénie's Visit to the Hôtel-Dieu (struck for the City of Paris); — 1867. The Queen of Spain; — The Prince Imperial; — Stephenson; — James Field; — 1888. Expedition to China (Ministère des Beaux-Arts); — 1870. Quétand; — Leclaire; — 1871. The Siege of Paris; — Holy Trinity Church; — N. D. de Clignancourt; — 1873. Swiss hospitality to the French Troops (Ministère des Beaux-Arts);



Henri Saintin, by A. Borrel.

— 1874. Jetons of the Notaries of St Cloud, Savings Bank of Beaugency, and of the city of Lyons, the Miners of St Étienne, and the mines of Allevard; — Award medal of the Horticultural Society of France; — Justice (Paris Mint); — 1875. Jeton of the "Société des Agents de change" of Paris; and another of the Chamber of Commerce of Lille; — 1876. Medal of the Notaries of the Arron-

dissement of Tours; — Presidency of the “Chambre de Discipline”; — University of Angers; — 1877. Jeton of the “Société des Médecins des Bureaux de Bienfaisance”; — Jeton of the Chamber of Commerce of Lille (Nord); — 1878. Vaccination; — Ruppe; — Claude Bernard (Ministère des Beaux-Arts); — 1879. Maiy; — Don José de Caldas; — 1880. General Bolivar; — Christian de Neufville; — 1881. Pasteur; — 1883. Jeton of the State Manufactories; — 82nd Anniversary of Victor Hugo (Min. des Beaux-Arts); — Gymnastics (Paris Mint); — Reward medal of the Ligue de l'Enseignement; — Jeton for the Savings Bank of Beaugency; — Fencing; — 1884. Pierre Dupont; — Jeton of the Notaries of Evreux; — 1885. Jeton of the Architects of Lyons; — Award medal of the “Société industrielle de Saint-Quentin et de l'Aisne”; — 1886. General Chanzy; — Henri Martin (Min. des Beaux-Arts); — Jeton of the notaries of St Etienne; — 1888. Rev. Francis de la Salle; — Military Competitive Examination of Carrier Pigeons; — 1889. Jetons of the Universal Exhibition; — Paul Bert (Min. des Beaux-Arts); — 1890. The Santa Casa of Santiago de Chili; — 1891. Jetons for the Amiens Savings Banks; — Conseil des Prud'hommes for the city of Paris (Conseils des Bâtiments et des Industries diverses); — Medal of Honour of the Ministry of Commerce; — Medal of Honour of the Ministry of Agriculture; — 1892. The Centenary of the Reunion of Savoy to France; — 1893. 5, 10, and 20 λεπτα for the Greek government; — Carrier Pigeons for the competitions of the “Sociétés colombophiles”; — 1894. Photography; — Award medal of the Collège Stanislas; — 1895. Jeton of the Society of Medicine; — Conseils des Prud'hommes medal; — Centenary of the Foundation of the School for modern Oriental Languages; — 1896. Schefer, membre de l'Institut; — Augustin Challamel; — Antoine Périer, deputy for Savoy; — Crémieux; — M^{me} Clairville, &c.; — D^r Claude Bernard (1813-1878) of Paris, 1879;



Martinique 1 Franc Piece, by A. Borrel.

— Louis Pasteur, Agricultural Society of Melun; — 1897. Nickel coinage for Martinique (1 franc (*illustrated*), and 50 centimes); — Plaquettes with portraits of A. Rimy, M^{me} B..., Edouard Bouty; — 1898. Cast plaquettes of A. Consandr , Forest, D^r Br ck; — 1900.

Conseil des Prud'hommes de la Seine ; — Anniversary of the Foundation of Marseilles ; — Henri Saintin (*illustrated*) ; — 1901. New Coinage of Crete, 5, 2 and 1 Drachma pieces and 50 Lepta, of Prince George of Greece (signed **A. BOPPEA**), &c.

I would mention also the medals of Pierre Corneille, M^{me} C. Bacchus, Alphonse Pages, &c.

Among the modern French medallists, M. Borrel holds a place of honour, both for the technical beauty of his work and the rare grace of his conceptions. His productions indeed will ever attract the admiration of the expert in medallic art.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des Artistes de l'École française*. Paris, 1882 ; — Roger Marx, *Les Médailleurs français*, Paris, 1897. (*Also information privately communicated.*)

BORREL, VALENTIN MAURICE (*French*). Born, 24. July 1804, died 29. March 1882. At the age of twelve, he was apprenticed to the medallist J. J. Barre, who was then Engraver-general at the French Mint. He was 24 years old when he engraved his first portrait, that of the actor Picard ; this was followed by others of Andrieux, Alexandre Duval, Yon Barré, Népomucène Lemercier, and M^{me} Duval. Three years later, the young artist received an appointment at the Monaco Mint under Honoré V. From that date, he began engraving official medals, and was entrusted with the execution of portrait pieces of the King Louis Philippe, and Princes and Princesses of the House of Orléans.

His best works as a medallist date from 1840 to 1860. Of especial interest to English collectors are his medals commemorating the Visit of Queen Victoria to Belgium, 1843, and to France, same year (exhibited at the Salon of 1844) ; — Daniel O'Connell ; — Capture of the fortress of Bomarsund by the Baltic fleet in 1854 ; — Battles of Alma, Inkermann, 1854, and Tchernaya, 1855 ; — Visit of the French National Guard to London, 1848 ; — Return visit of Englishmen to Paris, 1849.

The following list of V. M. Borrel's medals is given by Maze-rolle : 1832. L. B. Picard, Member of the French Academy ; — P. Yon-Barré, Founder of the Vaudeville Theatre ; — 1833. N. L. Lemercier, Dramatic author ; — E. Scribe ; — 1834. M^{me} Dorval ; — 1835. Fieschi's Attempt on the life of Charles X. ; — 1838. Birth of the Comte de Paris ; — Monumental Tables of Laws for the departments ; — 1839. Passage of the Iron Gates by the Duke of Orleans ; — 1840. Birth of the Duc de Chartres ; — The Duke and Duchess of Orleans, the Comte de Paris and Duc de Chartres ; — The Duke of Reichstadt ; — Battle of Mazagran ; — Battle of Isly ; — Homage to Napoleon I. ; — Napoleon's ashes brought to Paris (2 types) ; — Inauguration of the Hospital of Meaux ; — 1841. The Ashes of Napoleon I. brought to the Invalides (2 var.) ; —

Baptism of the Comte de Paris; — The Duchess of Orleans and her children (2 var.); — The Duc de Nemours, Duc de Chartres and Comte de Paris; — The Duc de Blacas; — 1842. Death of the Duke of Orleans (2 types); — The Ashes of the Duke of Orleans brought to Dreux; — Inauguration of a statue to the Duke of Orleans in Paris; — The Duc de Nemours and Comte de Paris; — A. Bouvard, Astronomer; — Em. Théaulon; — 1843. Inauguration of the Railway from Paris to Orleans; — Queen Victoria; — Visit of Queen Victoria to King Leopold of Belgium; — R. J. Haüy, A. L. de Jussieu and G. Cuvier; — 1844. Inauguration of the Chapel of St. Ferdinand; — Bombardment of Tangiers; — Bombardment of Tangiers and Mogador; — Capture of Mogador; — Visit of Louis Philippe I. to Queen Victoria; — François Guizot; — Marquis de Larochejaquelein, Deputy of Morbihan;



General Oudinot, by V. M. Borrel.

— Daniel O'Connell; — 1845. Inauguration of the Railway from Paris to Rouen; — S. Andrieux; — A. Mickiewicz, J. Michelet and Edgar Quinet; — 1846. New Buildings for the "Timbre"; — Inauguration of the Northern Railway of France; — Marriage of the Duke of Montpensier; — Pius IX.; — Dr J. Coster; — 1847. Submission of Abd-el-Kader; — The Column of the Grande Armée erected at Boulogne; — Conseil des Prud'hommes, Paris; — Jubilee of Pope Pius IX.; — The Comtesse de Chambord; — Charles Marie de l'Épée; — M^{lle} Mars; — 1848. The French Republic; — Proclamation of the Republic; — The Republic of 1848; — Banquet to Citizen Lecoq (2 var.); — Homage to the Garde Nationale; — The National Guard of Arras; — The National Guard of St. Omer; — Visit of the Paris National Guards to England (2

var.); — Proclamation of the Constitution of 1848; — The Chamber of Commerce of Montpellier; — Death of Mgr Affre, Archbishop of Paris; — Alphonse de Lamartine (2 var.); — 1849. The French Republic; — Visit of the English National Guards to France; — The Tribunal of Commerce of the Seine (2 var.); — L. Crespel de Latouche; — E. de Genoude; — Emile de Girardin; — 1850. Death of Louis Philippe I.; — Death of the Queen of the Belgians; — E. de Girardin, Deputy; — Victor Hugo; — General Oudinot; Expedition to Rome (obv. *illustrated*); — 1851. Project of Law for the Proclamation of the Empire; — The Decree of the 2. December 1851; — Election of Louis-Napoleon Bonaparte as President of the French Republic; — L. Kossuth; — Distribution of Flags to the Army; — Banquet and Ball offered by the Army to Louis-Napoleon Bonaparte; — Louis-Napoleon Bonaparte's visit to the South of France; — Napoleon I. and Louis-Napoleon Bonaparte; — Re-establishment of the Empire; — Proclamation of Napoleon III.; — Napoleon III. enters Paris; — Napoleon I. and Napoleon III.; — The Senate and Legislative Body; — The Sheffield School of Art (Bust of J. Montgomery); — Denis Papin; — 1853. Napoleon III. and the Empress Eugenie; — Marriage of the Empress Eugénie (2 var.); — 1854. Victory of Alma; — The Comédie-Française; — F. Quétand, Advocate; — 1855. Victory of Inkermann; — Capture of Bomarsund; — Visit of Queen Victoria and the Prince Consort to Napoleon III.; — Taking of Sebastopol; — Taking of Kinburn; — The Universal Exhibition of 1855; — Vicomte de Rouville; — Marshal Saint-Arnaud; — 1856. Birth of the Prince Imperial; — Napoleon III. reviews Troops on the occasion of the Congress of Paris; — P. A. Bourdaloue; — 1857. Meyerbeer; — 1858. The Chamber of Commerce of Nancy; — A. D. Lourmand; — Fr. Provost, Professor at the Conservatoire; — 1859. Speech of the Emperor Napoleon III.; — The Victories in Italy (6 varieties); — The Comptoir d'Escompte of Bordeaux; — To Sciences and Arts; — 1860. Mgr. Olivier, Bishop of Evreux; — 1861. Napoleon II. (2 var.); — 1863. Capture of Puebla; — School of Medicine and Pharmacy of Tours; — 1864. Société des concerts du Conservatoire de musique; — Admiral Bruat; — L. Petitot, Sculptor; — 1865. Ph. Pompée, School master; — 1866. Marshal Pélissier; — Major General G. Thomas; — 1867. The Duc de Morny; — 1868. F. Esquiran de Parieu, Minister of Public Instruction and Worship; — J. Pelouze, President of the Monetary Commission; — 1869. Inauguration of the Church of the Trinity, Paris; — Fire Insurance against the Fire of Poitiers; — 1879. Lodge of the Grand Orient of Besançon; — Marshal Niel; — François Ponsard (2 types); — 1871. Proclamation of the Republic; — Homage to the Town of Châteaudun; — The Siege

of Paris, 1870-1871; — The Siege of Paris; — Defence of the Town of Besançon; — The Geneva Convention; — 1872. F. Lambrecht, Minister of Interior; — 1873. Pierre Corneille; — A. Thiers; — 1874. Baptism of the Bell of the Church of Vincelottes (Yonne); — Agricultural Society of Haguenau; — 1875. Tribunal of Commerce of Brest; — 1876. Brother Philip.

V. M. Borrel is also the author of some cast medallions, of : 1839. A. L. and B. de Jussieu; — 1845. A. Mickiewicz, J. Michelet and Edgar Quinet; — 1867. Alexander II. of Russia; — 1868. J. Pelouze; and he engraved the pieces of 1 Décime, 5 Centimes, and the obv. of the 5 Franc piece of Honoré V., Prince of Monaco.

To this artist are attributed also : Blessés belligérants, Besançon, 1866; — Société du Mesmérisme de Paris, 1831; — Société de Magnétisme, 1836; — Cholera Visitation, 1849; — Dr Jacobo Coster (1798-1868) of Turin; — Dr Paul Bert (1833-1876) of Paris; — “Société des médecins des bureaux de bienfaisance”, 1877; — Auguste Bella, 1864; — Universal Exhibition of Paris, 1867; — Stanislaus, King of Poland; — Victor Emmanuel II., King of Italy; — General Bourmont, &c.

Most of these works were exhibited at the Salons between 1832 and 1878; he was awarded Medals in 1842, 1851, 1858, 1859, 1860, and 1864. The Pope created him a Knight of the Order of SS. Mauritius and Lazarus, in 1866.

Borrel's style is fine, but somewhat wanting from an æsthetic point of view; he has aimed, in his Portrait-medallions especially, at producing likeness and ignored to a certain extent the picturesque side of the subject to be treated.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Chavignerie et Auvray, *op. cit.* — Louis Revon, *Maurice Borrel, Graveur en Médailles, Revue savoisiennne*, 31 Mai 1882. — Roger Marx, *op. cit.* — Mazerolle, *V. M. Borrel (1804-1882)*, 1902.

BORREMAN, RENIER (*Belg.*). Mint-master at Maestricht, 1569-1572.

BÖRSCH, ALOÏS (*Germ.*). Contemporary Sculptor and Medallist residing at Munich. One of his early works is a commemorative medal of Baron Dr Hermann von Rotenhan of Frankfort, 1848. This Medallist exhibited several fine medals at the “Ausstellung Moderner Medaillen” held at Frankfort-on-Main, April 1900: Shooting Prize Medals (2 types); — Horticulture Prize Medal; — Machinery Exhibition Prize Medal; — Bronze plaques: Prince-Regent Luitpold of Bavaria; — Mint-master von Schauss; — Professor Gysis; — Professor Harburger; — Margaretha; — Hans; — Dr Albert von Kölliker of Würzburg, 1897.

Börsch was born at Schwäbisch-Gmünd, became a student at the School of Engraving there, settled at Munich in 1874, and is now Medallist to the Court. A critic has remarked of him, that his works

are more characteristic than beautiful. One of his latest productions is a portrait of himself at work in his study (*illustrated*). By him



Portrait of Alois Borsch, by himself.

are also : Prize Medal of the Liebhaberkünste ; — Portraits of Children, illustrated in *Moderne Medaille*, April 1900 ; — Prize Médal, Motor Car Exhibition at Munich, 1900, &c.

BOSBYSHELL, COLONEL OLIVER C. (*Amer.*). Was appointed Superintendent of the Mint of the United States at Philadelphia, by President Harrison, on the 17th of October, 1889. He had been Coiner at the Mint of Philadelphia, 1876-1885.

BIBLIOGRAPHY. — Evans, *Illustrated History of the United States Mint*, 1893.

BOS, GEORG (*Germ.*). Master of the Mint at Nuremberg, beginning of the sixteenth century.

BOS, GEORG (*Germ.*). Son of the preceding, a Medallist of merit, whose works however are unsigned and cannot be attributed with certainty. He excelled in imitating the medals of the previous century, one of the best being that of Hagenauer's commemorative piece of Walther von Cronberg. He worked *circa* 1530-1540.

BIBLIOGRAPHY. — Adolf Erman, *Deutsche Medailleure*, Berlin, 1884.

BOSCH, PABLO (*Span.*). Issuer of a Portrait-medal of Emilio Castelar, 1899, engraved by Arnau.

BOSCHERVILLE, PIERRE RACINE DE (*French*). Engraver at the Rouen Mint, 1655-1713.

ROSCOWITZ (*Swiss*). Obtained a mention for a design executed in

collaboration with J. Notzli of Zurich for the 5 Franc piece of 1889. The taking of the oath by the three Swiss was represented on one side, surrounded by the arms of the 22 cantons.

BÖSEN, JONAS (*Germ.*). Mint-master at Hildesheim, 1671-1695.

BOSI, ANDREA (*Ital.*). Goldsmith and Engraver of the coins at the Mint of Reggio; he is mentioned in 1549, and again in 1565. His medallic works are of no great importance.

BIBLIOGRAPHY. — *Rivista Italiana di Numismatica*, 1894, p. 331.

BOSIO, E. A. (*Ital.*). Sculptor of the second half of the sixteenth century. He is the author of a medal of Jean Parisot de la Valette, Grand Master of the Order of Malta, of which two types are known. As a medallist, he worked between 1566 and 1568. He was Mint-master at Passetano, *circa* 1581.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.*

BOSIO (*French*). Medallist of the beginning of the nineteenth century. A medal on the marriage of Napoleon with Marie-Louise was contributed by him to the Napoleonic series.

BOSIS, GIAMMARIA DE (*Ital.*). Sculptor of the first half of the sixteenth century. He was a native of Reggio, and has produced some fine cast medals.

BOSKAM, JAN (*Dutch*). Medallist of Nimwegen, who flourished at the end of the seventeenth and beginning of the eighteenth century. He worked for William III. until 1703, when he went to Berlin, but returned to Amsterdam in 1706, where we still find him in 1708. The English series of medals owes to him a large number of productions: William and Mary, 1689; — Battle of La Hogue, 1692; — Execution of Grandval, 1692 (2 types); — Battle of Landen, 1693; — Battle of Neerwinden, 1693; — Prince Louis of Baden in London, 1694; — Bombardment of Dieppe, 1694; — Bombardment of Havre, 1694; — Huy taken, 1694; — Death of Mary, 1694 (10 var.); — Casale taken, 1695; — Namur retaken, 1695 (3 types); — Retort upon Louis XIV., October 1695 (2 types); — Assassination Plot against William III., 1696; — Peace of Ryswick (6 types); — Death of William III., 1702; — Nimwegen relieved, 1702; — Expedition to Vigo Bay, 1702 (2 var.); — Nimwegen relieved and Expedition to Vigo Bay, 1702; — Bonn taken, 1703; — Charles III. of Spain, Departure for Portugal, 1704; — Battle of Blenheim, 1704 (*illustrated*); — The French Lines forced in Brabant and Flanders, 1705; — Barcelona taken, 1705; — Eugene, Marlborough, and Overkirk; — Lille taken, 1708; — Marriage of the Crown-Prince of Ger-

many, 1706; — Guelders taken, 1703, obv. Bust of Frederick I. of Prussia; — Michael Molinos incarcerated by Pope Innocent XI., 1687; — Death of Arnoldus Smetius of Nimwegen, 1689; — Death of Ida Blok, 1693; — Landdag's Medal of Amelia, Princess of Anhalt-Dessau, widow of Hendrik Casimir II., Stadholder of Friesland, 1695; — Quelling of the Amsterdam Rebellion, 1696 (sev. var.); — The Arnhem Lottery; — Balthazar Bekker, theologian, 1698; — Death of Cornelis Nicolai, coin-collector, 1698;



Battle of Blenheim.

— Cornelius Jansenius, Bishop of Ypres, 1699; — Jansenius and Fénelon; — Introduction of the Pine-apple in Holland, 1700, &c.

Boskam was one of the most prolific among Dutch medallists of the end of the seventeenth century. Most of his productions commemorate events of the reign of the Stadholder William III., King of England, and several relate to the death of his Consort, Queen Mary; others were struck in honour of the brilliant victories of the allied armies over the French and Spaniards in the war for the succession of Charles II.

His signature is sometimes **I. B.** in monogram, or **B. K.** interlinked, but more generally his name appears in full.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations*, &c. — Bolzenthall, *op. cit.* — A. Pinchart, *J. Boskam, Revue belge de Numismatique*, 1860. — *Catalogus der Nederlandsche Gedenkpenningen*, 's Gravenhage, 1903.

BOSLER (*Germ.*). Die-sinker at Darmstadt, 1770-1777, and Mint-engraver there. His signature appears on some of the coins of Ludwig IX. of Hesse-Darmstadt.

BOSSANGE AND C^{ie} (*French*). A Paris firm which in 1790 issued a careful imitation of Dupré's commemorative medal of the Taking of the Bastille. It was larger than the original and struck in a different metal.

BOSSELT, RUDOLF (*Germ.*). This Medallist, who resides at Darmstadt, executed in 1900, the official medal, commissioned by the city of Mayence, to commemorate the fifth centenary of Gutenberg. His Goethe Medal, on the Goethe Festivities at Frankfort-on-Main, 1899, is a superior piece of work. He has lately been rewarded by Dr Bosse, German Minister of Public Worship, for a fine Baptismal Medal with motto *Carpe Diem*, and he has also executed a commemorative medal of the Exhibition of Darmstadt, with bust of the Grand Duke of Hesse.

He was awarded a *Mention honorable* in 1898 by the Société des Artistes français for his exhibit of medals at the Salon.

BOSSHARDT, J. (*Swiss*). Contemporary Goldsmith of Lucerne, who edited several medals, and drew the design for the obv. of a medal engraved by H. Bovy to commemorate the Intercantonal Rifle Meeting at Lucerne, 1889. His name appears on the medal. He also engraved some official seals for the canton of Lucerne, and in 1886 the official commemorative medal of the fourth centenary of the Battle of Sempach.

BOSTELMANN, JOHANN (*Germ.*). Mint-master at Wernigerode, 1671-1674, Wittgenstein, 1675-1677.

BOSTELL, RICHARD (*Brit.*). A Birmingham Die-sinker, who cut dies for a number of Shropshire eighteenth century tokens.

BOSTON, T. (*Brit.*). This signature appears on a full face Portrait-medallion of some English Divine in *repoussé* silver-work (probably nineteenth century).

BOSWELL, WALTER (*Brit.*). Counterwarden at the Mint of Edinburgh, 1691-1707.

BOTGER, JUSTUS ADAM (*Germ.*). Mint-master to Count Johann Ernst of Nassau-Weilburg, 1670.

BÖTTCHER, DANIEL (*Germ.*). Master of the Thorn Mint, 1760-1763. His signature on the coins is **D. B.**

BOTTÉE, LOUIS ALEXANDRE (*French*). Contemporary Medallist, residing at Paris; born in 1852; was apprenticed at the age of 13 in a button factory, to which was attached a studio for medal-engraving; followed the evening classes of the Drawing Schools of the city of Paris, and then of the School for Decorative Arts; entered in 1869 the work-shop of M. Tasset, the medallist, and was interrupted in his studies by the Franco-German War.

In 1871, he was received as a pupil at the Ecole des Beaux-Arts, competed in 1875 at the Concours pour Rome, spent five months

in Italy in 1876, and in 1878 obtained the first *Grand Prix de Rome*. From 1880 to 1882, he resided in Italy as pensioner of the French Academy at Rome, and during that period produced the following works : 1880. The Genius of Rewards consults Minerva ; — Candour (study of a head, on precious stone); — Various designs; — 1881. St Sebastian, a work in high relief (three metres in height); — Spring jewels; — Gems and various designs; — 1882. Medal for the Concours de Musique (Apollo and Marsyas); — Prize medal for Horticulture; — Prize medal for Benevolence, &c.



Conclusion of Peace between Peru, Chile and Bolivia, by L. Bottée.

Since his return to Paris, M. Bottée has executed a great many medals and plaquettes : 1883. Medal of the Commercial and Industrial Geographical Society ; — Albert Lambert Jun^r (portrait plaque for the Théâtre Français); — 1884. Medal for the National School of Music; — 1885, Dr Burgraeve of Brussels; — The Chilian Wars against Peru and Bolivia (*illustrated*); — 1886. M. Masson, Lieut. Governor of the province of Quebec (Canada); — Head of the Republic, for the municipal counsellors of Algiers; — 1887 and 1888. Various medals; — M. Angers, Lieut. Governor of Quebec; —

Various works of sculpture, jewellery, &c. exhibited at the Paris Universal Exhibition of 1889; — Dr Tessier, of Quebec; — Marriage medals (3 sizes and 2 types, *one illustrated*) — 1889. Medal



Marriage Medal, by Bottée.

for the National School of Decorative Arts at Paris; — Progress in the manufacture of coins in France; — Inauguration of the new Harbour at Calais; — Award medal for the Universal Exhibition at Paris, 1889; — 1890. Bobinet, — Geoffroy; — Hénon; — M^{me} Laloux (plaque); — 1891, The French Fleet at Cronstadt, 11. July 1891; — Bellona, Cybele, Diana, and Amphitrite (decorative medals); — 1892. Julita Fernandez de Jernancler; — Dr Adolphe Pierre Burhgraeve of Ghent (2 var.); — Société de secours aux blessés militaires; — Marriage piece; — Ancelot; — Duçastaing; — 1893. Hunting knife for H. I. H. Grand Duke Alexis of Russia; — Inauguration of the Tunis Port (3 sizes); — M. Ancelot's children (plaque); — M. Chapleau, Lieut. Governor of Quebec; — Consecration of the church of St Just-en-Chevalet; — 1894. Commemorative medal of the French Exhibition at Chicago; — Award medal for Sciences; — National Exhibition of Quebec; — Badge of the Conseil général du Rhône; — 1895. Medal of the Cercle de la Voile at Paris; — Badge of the French Red Cross Society; — Centenary of the foundation of the Natural History Museum at Paris; — Hénon wedding medal; — Robert West; — Medal for the Drawing schools of the city of Paris; — Emile Müller (trade ticket); — St Magdalena (trade ticket of M. Ecolle, jeweller); — 1896. Exposition internationale d'Hygiène, at Lyons; — 1897. Sister Marguerite Guiroud (of the Hospitals of Troyes); — Society of graduated Architects; — Medal for the Society of the "Parisiens de Paris"; — 1898. Journey of the President of the French Republic to Russia; — 1900. Dr Felix Guyon, Paris; — 1901. M. Chauchard; — Medal of the Society of the "Parisiens de Paris"; — Jury's Badge of the Universal Exhibition of Paris, 1900.

Bottée's type of Republic and Genius (*illustrated*) appears as the obv. of various medals.

At the Salon of 1899, this artist exhibited two large bronze models, one of France, helmeted, and a portrait of M. Besnard.

His most recent works are : New Galleries of the Museum ; — L. A. Jette, Governor of Quebec ; — Fondation Ducrot-Pauffert, 1894 ; — The French Republic ; — French Exhibition Committee ; — International Congress of Medicine at the Necker Hospital, Paris, 1900 ; — Centenaire de l'Internat, &c.

The artist is a knight of the Legion of Honour, and Member of the Jury at the Salons. He is one of the celebrated masters of the modern French School. His work is extremely beautiful, and exhibits that softness of style, so full of grace and charm, which characterises the productions of the Renaissance medallists. With Chaplain, Roty, Dupuis, Patey, Vernon and others he is one of the leaders of the great modern revival of Medallic Art.



The French Republic, by L. Bottée.

An able critic has recently written :

“ One of M. Bottée’s great triumphs, which marks an epoch in art by itself, is no doubt his ingenious medal which so appropriately distinguished the successful exhibitors at the Paris Exposition of 1889. Examining this masterpiece with a view to the first end of art, we find revealed in its wealth of design, the figure of a labourer pointing with contented pride to his accomplishments. Close to him Minerva, in her dignity and wisdom, reverently acknowledges his achievements. The back-ground is embellished with striking scientific instruments. The lower portion of the medals is devoted to the exposition buildings outspread upon a large portion of the globe. When we turn our attention to the reverse, the artist imparts to us so much of his intense emotion that we could act in unison with the life-like

figure of Fame, who with her left hand passionately embraces France, and with the right supports a horn announcing the event."

BIBLIOGRAPHY. — R. Marx, *Les Médailleurs français*, Paris, 1897. — L. Bénédite, *Catalogue sommaire des Peintures, Sculptures, Dessins, Gravures en médailles et Pierres fines*, Paris, 1898. — Victor D. Brenner, *Art and the Medal*, Proceedings of the American Num. Soc., 1897. (Also information privately communicated.)

BOTUTE, JACQUEMET (*French*), 1365-1367, † 1383. Filled the office of Engraver of the coins at Lyons in 1366 and perhaps even before.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

BOTZA, MICHAEL (*Germ.*). Goldsmith of the beginning of the seventeenth century, who produced also several official seals for the city of Dresden.

BOUCAULT, PIERRE (*French*). Engraver at the Mint of Bourges, 1713-1714.

BOUCHARDON, EDMOND (*French*). Painter and Sculptor under Louis XV. Some of his drawings have been copied by the great French gem-engraver Jacques Guay, amongst others his Genius of Poetry, intaglio on a fine light sardonyx; the Rape of Dejanaira also an intaglio, and the Triumph of Fontenoy on a carnelian. Bouchardon was born in 1698, and died at Paris in 1762. He was one of the most noteworthy statuaries of the eighteenth century. It may be of interest to mention that the plates of Mariette's "Treatise on Engraved Stones" were executed by this artist.

The Cabinet des Estampes at the Paris Bibliothèque nationale acquired in 1831 a collection of 262 drawings of medals and jetons by Bouchardon; some of the medals illustrate events of the reign of Louis XV., the jetons are for the *Bâtiments du Roi*, *Parties casuelles*, *Extraordinaire des guerres*, *Trésor Royal*, *Galères*, *Marine*, &c.

Amongst the medals which were engraved by Duvivier and other artists from Bouchardon's designs we may mention: Taking of Menin, 1744; — Taking of Ypres, 1744; — Taking of Fribourg; — Taking of Furnes; — Taking of Tournay; — Campaign of the King in Flanders; — Battle of Fontenoy; — Marriage of the Dauphin; — Taking of Brussels; — Flemish Campaign, 1746; — Battle of Raucoux; — Battle of Lanfeldt, 1747; — Preliminaries of Peace, 1748; — Peace of Aix-la-Chapelle, 1748, &c.

The principal jetons designed by this artist are: 1738. Apollo holding lyre; legend: *Idem rerum moderatur habenas*; — 1739. Bee-hive; leg.: *Urget praesentia Regis*; — 1740. Minerva seated; leg.: *Placidus ut revocet artes*; — 1741. Female figure extending her arms in the direction of monuments; leg.: *In quascumque volet formas*; — 1742. Genii; leg.: *Labor Omnia Vincit*; — 1743. Genius; leg.: *Idem semper honos*; — 1744. Plumb-line; leg.: *Fortior quo rector*; — 1745. Minerva standing; leg.: *Et bellans collit Artes*; —

1746, Column; leg. : *Pondere tata suo stat* ; — 1747. Minerva holding level; leg. : *Consociare amat* ; — 1748. Amphion playing the lyre; leg. : *Movet arte magistra* ; — 1749. Minerva and Peace; leg. : *Avidae conjungere dextras* ; — 1750. Eagle building nest; leg. : *Placidae post fulmina curae* ; — 1751. Compasses on cut stone; leg. : *Decus additur arte* ; — 1752. Minerva looking over some plans; leg. : *Molitur grandia* ; — 1753. Sun surrounded by the signs of the Zodiac; leg. : *Splendor ab hospite* ; — 1754. Mars and Peace; — leg. : *En tibi* ; — 1755. Minerva; leg. : *Condit quas incolet aedes* ; — 1756. The Louvre Colonnade; leg. : *Mox hospite digna* ; — 1757. Minerva seated; leg. : *Utrique intenta* ; — 1758. Architectural attributes, &c.; leg. : *Et his quoque vincimus armis*.

BIBLIOGRAPHY. — H. Bouchot, *Bouchardon*, Art, 1893, I p. 214.

BOUCHART, OLIVIER (*French*). Mint-contractor at Angers, 1597, in conjunction with Henrye Guignart, widow of P. Olivier, and her sons, Pierre and François Olivier.

BOUHAZ, VINCENT DU (*French*). Jeweller and Gem-engraver at Lyons, 1529. In 1530 he executed a Hat-piece of Francis I.

BIBLIOGRAPHY. — E. Babelon, *Camées antiques et modernes*, Paris, 1897.

BOUCHER (*French*). Painter of the eighteenth century († 1770). Guay has reproduced some of his drawings on gems; for example, Alliance of France with Austria, sardonyx; — Birth of the Duke of Burgundy, sardonyx; — The Genius of Music, agate-onyx, engraved by M^{me} de Pompadour, aided by Guay.

BIBLIOGRAPHY. — E. Babelon, *Camées antiques et modernes*, Paris, 1897.

BOUCHERAT, PIERRE (*French*). Mint-master at Châlons, under Henry IV. He struck several medals with the King's portrait.

BOUCHET, PIERRE (*French*). Engraver at the Mint of Pau; appointed to the office by Johanna, Queen of Navarre. It is probable that this engraver is the same as Pierre Brucher (*Vide BRUCHER infra*).

BOUCHON, A. (*French*). This Engraver submitted a pattern 5 Franc piece to the Coinage Committee of the Second French Republic in 1848.

BOUCHOUT, GASPARD VAN (*Belg.*). Mint-master at Brussels and Liège, under Philip IV.

BOUDENS or BOUWENS, HUBERT (*Belg.*). Mint-engraver at Antwerp and Malines, 1473-1488.

BOUET, PIERRED (*French*). Engraver at the Mint of Rennes, 1577-1585.

BOUDINOT, ELIAS (*American*). Third Director of the U.S.A. Mint 1795-1805; born at Philadelphia; 1740, died in 1821. He was

of French extraction; his ancestors, whose original name was Oudinot, left the country on the Revocation of the Edict of Nantes. The appointment at the Mint was conferred upon him by Washington in 1795; he filled the office until 1805.

BOUGUES, JACQUES (*French*). Engraver at the Mint of Montpellier, 1775.

BOUILLON, MARTIAL (*French*). Mint-master at Limoges, 1401-1402.

BOUIN (*French*). Mint-master at the Paris Mint, 1649. His distinctive mark is a cinquefoil.

BOULANGER, HENRYET (*French*), 1520-1572. Goldsmith and Coin-engraver. He was employed at the Mint of Troyes from 1540 to 1541. He is the author of a number of works in gold plate for the city and churches of Troyes, and executed the presents offered by the mayor and corporation to Henry II. and Catherine de' Médici on their entry into the city, 1548.

BIBLIOGRAPHY. — N. Rondot, *Les graveurs de la monnaie de Troyes*, Paris, 1892.

BOULARD, CHRISTIN (*French*), was commissioned, with Guy Besson, to strike coins at the Mint of Cornavin, Geneva, by Louis, Duke of Savoy, October 1448.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la Numismatique des Ducs de Savoie*, *Revue suisse de numismatique*, 1896.

BOULONNOIS LE (*French*). Medallist of the early part of the nineteenth century, who contributed to Durand's Series of Medals a Portrait-piece of Vesalius.

BOULLE, ANDRÉ CHARLES (*French*). Architect, and Engraver of the Royal seals to Louis XIV., born in 1642.

BOULTON, MATTHEW (*Brit.*), 1728-1809. Born at Birmingham, 3. Sept. 1728. His father was a silver stamper and piercer, who had been obliged to enter business in consequence of family reverses. Young Matthew Boulton carried on the trade, and on his father's death, in 1759, had already extended it considerably. In 1760, having married a wealthy heiress, Anne Robinson of Lichfield, he was in a position to further enlarge his works, which later on became the Soho Mint, now The Mint, Birmingham, Ltd. Opened in 1762, these works soon obtained a reputation, which Boulton set himself to further increase by improved workmanship and the introduction of greater artistic merit in its productions.

The factory was worked by water-power, but this not being sufficient, Boulton turned his thoughts to the steam-engine, which Watt and Roebuck were unsuccessfully endeavouring to perfect, but his experiments did not succeed either. Watt and Boulton entered into negotiations as to a partnership between the two, which fell

through, until Roebuck's failure in 1772. The trials and difficulties of the steam-engine inventor are well known, and it is only thanks to Boulton that the machine was finally completed and introduced, after six or seven years' labour and anxiety, and having brought himself to the verge of bankruptcy.

In 1788, Matthew Boulton, who was then sixty years old, addressed himself to the reform and improvement of the copper coinage, and with this view obtained the collaboration of the Swiss artist, J. P. Droz, whose inventive genius and talents had not then obtained favour in France, from whence he came. About this time, the first coining presses were set up at Soho; they were worked by steam; and this machinery served for nearly a century to strike most of the copper coinage of this country. The first British coins issued at Birmingham from the new presses were the beautiful pattern Halfpennies and Farthings by Droz, dated 1788 and 1790. In 1791



R. Of Boulton's Medal to the Heroes of Trafalgar.

and 1792, the Monnerons and Half Monnerons, with their numerous varieties were struck by order of Monneron frères; the design of some was by Dupré, and of others by Droz, who worked at the Soho Mint until 1801. In 1793, a Flemish medallist, C. H. Küchler, also in the employment of Boulton, engraved a memorial medal of Louis XVI. and Marie-Antoinette. In 1790, Boulton patented his press, and in the six following years produced large quantities of coins for the East India Company, for foreign governments, and for some of the colonies, (Bahamas); in 1797 he undertook the striking of the new copper coinage of Great Britain; and in 1803 and 1804 he was entrusted with the stamping of an issue of 5/. Bank of England Dollars. Two million Spanish dollars were used for that purpose. It is said that the arrangements of the coining machine were so perfect that a single engine could turn off from 30.000 to 40.000 coins in one hour.

The new Royal Mint on Tower-Hill was supplied with machin-

ery from the Soho works in 1805, and it was in 1882 only that Boulton's press was finally abandoned. Boulton supplied machinery to the St Petersburg Mint under Alexander I.

There is a medal by Küchler of 1803, with a representation of Shakespeare seated on a rock, commemorating the publication of a national edition of his works, bearing also Boulton's usual signature : **M.B.SHO.**

Boulton was a fellow of the Royal Society, and his house was the meeting-place for the scientific men of his time; Franklin, Priestley, Erasmus Darwin, Wedgwood, Edgeworth &c. were intimate friends. He died, 17. Aug. 1809.

BIBLIOGRAPHY. — *Dictionary of National Biography*, vol. VI. 1886. — Hennin. *Histoire numismatique de la Révolution française*, 1820. — Franks and Grueber, *Medallic Illustrations*, &c.

BOUNOT, BERNARD (*Belg.*). Mint-master at Bruges, 13. June 1393-10 March 1394.

BOURBERAIN, BÉNIGNE (*French*). Coin-engraver at Dijon, in the latter end of the sixteenth century. In 1591, he was commissioned to strike 1800 jetons, for which he received 18 écus d'or.

BIBLIOGRAPHY. — P. Bordeaux, *Ateliers monétaires pendant la Ligue*, *Annuaire numismatique*, 1894.

BOURBERAIN, CLAUDE (*French*). Coin-engraver of Dijon, Mint-master at Neuchâtel (Switzerland), 1590-1607. On the death of Léonor d'Orléans-Longueville, his widow, Marie de Bourbon, desiring to place the Mint of Neuchâtel on a working basis, engaged this moneyer, who was instated in his office on the 10th. April 1590. In 1595, he was employed by the Bishop of Basle and went to St Ursanne for the purpose of engraving the dies of the episcopal coins. Although Bourberain did not sign his works, the following coins can be assigned to him with certainty : Neuchâtel : *A*, 4 Pistoles, 1683, Gold florin or Ducat; 1603; *R*, Testoon (none preserved); Billon, $\frac{1}{2}$ Batz 1593, 1594, 1595, 1603, Kreutzer, no date, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1603, $\frac{1}{2}$ Kreutzer, no date, and 1591; — Bishopric of Basle : *R*. Thaler, 1595, 3 Kreuzers, 1595, Sols 1595, $\frac{1}{2}$ Sols, 1595. Bourberain is buried in the Church of Cressier (Neuchâtel).

BIBLIOGRAPHY. — W. Wavre, *Claude Bourberain, Musée Neuchâtelais*, 1897. — Dr A. Geigy, *Aus schweizerischen Archiven*, *Bull. Soc. suisse de num.*, 1889. — Brun, *op. cit.*

BOURCHIER, THOMAS (*Brit.*). Archbishop of Canterbury, 1454-1486. He issued Half-groats, and Pennies of Edward IV., with mint-mark, archiepiscopal pall, and on the King's breast, the Archbishop's badge, a knot; also, Half-groats of Richard III., with the letter B on the King's breast.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Hawkins, *op. cit.*

BOURDICHON, JEHAN (*French*). Painter and Miniaturist, born at Tours in 1457, where he died in 1521. M. Blanchet, in a paper read before the *Congrès de l'histoire de l'Art*, at Paris, 26 July, 1900, has established the relations between painters and medallists at the Renaissance period, and shown for instance the similarity between the manuscript of Anne of Brittany and certain coins of Nantes. With Fouquet and Clouet, Bourdichon occupies a place of distinction in the French school of the Renaissance.

BIBLIOGRAPHY. — Bulletin de l'Art ancien et moderne, 25 août 1900. — Eug. Müntz, *La Renaissance en France et en Italie sous Charles VIII*, Paris. — A. Jal, *Dictionnaire critique de biographie et d'histoire*.

BOURDIN, JÉRÔME (*French*). Mint-master at Villeneuve-Saint-André, 1534-1539

BOURDOIS, JEHAN (*French*). Mint-master at Angers, 1411.

BOURDON, GUILLAUME (*French*). Mint-master at Rouen, 1398.

BOURGEOIS, JEAN (*French*). Die-cutter at the Mint of Troyes, 1652.

BOURGEOIS, JEAN surnamed **PICARD** (*French*). This Goldsmith and Seal-engraver is mentioned as having been entrusted with the cutting of a seal for the Seneschal of Oloron (Béarn), in 1595.

BIBLIOGRAPHY. — J.-A. Blanchet, *Les Graveurs en Béarn*, Dax, 1888.

BOURGEOIS, LOUIS MAXIMILIEN (*French*). A Paris Sculptor and Medallist, born in 1839; died in 1902. He studied modelling at the École des Arts décoratifs, and then under Jouffroy became a pupil of the École des Beaux-Arts, and of the sculptor Thomas. His medals are of exquisite workmanship and rank very high among the productions of the modern French school; the most important are: Seine and Marne (prize medal for various competitive enterprises); — To French Arts (Medal approved by the Ministry of Fine Arts as award for various artistic societies); — French Republic (medal presented to senators and deputies); — Election of President Carnot, 3. December 1887; — G. J. Thomas, statuary; — Mgr. Auguste Allou, Bishop of Meaux; — The Senate; — Congresses of 1885 and 1887; — Election of President J. Grévy; — Artibus Patriae (*illustrated*)¹; — Centenary of the École polytechnique of Paris; — Maurice Chevrier; — E. de Pury; — W. Hirschy; — A. Lagarde;

1. In connection with this medal, M. H. Jouin in his book *Esthétique du sculpteur* (H. Laurens, Paris, 1888), makes the following comment: "Il n'y a pas jusqu'à l'État qui ne soit susceptible d'entraînement. La médaille sur laquelle M. Maximilien Bourgeois, dans un jour d'inspiration patriotique, a groupé Philibert de l'Orme, Jean Goujon et Poussin, vivants symboles de l'architecture, de la sculpture et de la peinture en France, a été acquise, en raison de sa valeur esthétique, par l'Administration des Beaux-Arts."

— M^{ne} M***; — Dr Cruveilhier; — Melun Exhibition award medal,



Artibus Patriae.

1880; — M. F. D***; — M. P. de R***; — M. J. M***; — F. Joachim Berthier (*illustrated*).



F. Joachim Berthier.

At the Salon of 1897, he exhibited two very pretty portrait medals of M^{lle} B. P*** and M. E. Reboul, and a new medal for Senators (*illustrated*). By this artist are also : Commemorative piece



New medal for Senators¹.

on the Centenary of the Installation of the Chambre at the Palais-Bourbon; — 1901. Portrait medal of D^r Henri Luc; — Portrait-medallion of M. de Gerando, &c.

M. Bourgeois is the author of a fine statue of Guillaume Budé, and one of his recent works in sculpture is the Monumental Fountain at La Chaux-de-Fonds. His busts and medallions, which are very numerous, are treated with all the energy of the cast portraits by David d'Angers; their conception and execution are equally fine and delicate.

BIBLIOGRAPHY. — R. Marx, *op. cit.* — *Catalogue du Musée du Luxembourg.* — *Grande Encyclopédie.* — *Nouveau Larousse.*

BOURGNEUF, PERRINET (*French*). In 1395, this Engraver was appointed to the Mint of Rennes, by the Duke of Brittany.

BOURGOGNE-HERLAER, G. DE (*Belg.*). Master of the Mint at Brussels, elected in 1819. His distinctive sign is a palm-branch.

BOURGONNIER, ROBERT (*French*). Engraver at the Mint of Rennes, *circa* 1553.

BOURNE (*Canad.*). Engraver of Montreal, who cut a medal with a representation of the Blessed Virgin, and another on the Plague of cholera (nineteenth century).

1. Ce cliché nous a été obligeamment fourni par la *Revue encyclopédique*. (*Note des éditeurs.*)

BOURRELON, THOMAS (*French*). Mint-master at Grenoble, 17. December 1505 to 9. March 1507; reinstated, 20. September 1512.

BOURSIER, ÉTIENNE (*Belg.*). Mint-master at Bruges, 26. March 1454 to 30. June 1456.

BOUTETORT, JOHN LORD (*Brit.*). Engraver of the dies at the London Mint from the 30th year of Edward I. to the 3rd year of Edward III. He became possessed of the office by his marriage with Maud the heiress of her brother Hugh Fitz Otho.

After the death of Lord Boutetort, in the 18th year of Edward II., Maud, his widow, sold the office to William Lord Latimer, for himself and his heirs, in the 3rd year of Edward III.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage* &c. p. 42.

BOUTHÉMIE, DANIEL (*French*). Goldsmith of the early portion of the seventeenth century. A well-known medal exists by him of Henri Louis Habert de Montmor, his consort, and four sons.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

BOUVAL (*French*). Contemporary Medallist. A medal described : A. J. M. da Silva Paranhos, barão de Rio-Branco, hommage des Paulistes (68 mm.) is mentioned by M. Serrure in *Gazette numismatique française* as having been executed by this artist in 1899.

BOUVET, LOUIS CHARLES (*French*). Medallist, born at Paris, 2. April 1802. Pupil of Toussaint, died in March 1887. He exhibited a number of works at the Salons between 1850 and 1860, and in 1852 submitted patterns to the Queen of Spain for the new coinage of her country. The following are his best known works : Napoleon III and Eugénie, 1855; — Proof of the French 5 Franc piece, ordered by the Emperor; — Napoleon III., 5 Franc Piece, 1854, 1855 and 1856; — Patterns in gold and silver for the coinage of Paraguay, which he was commissioned to execute; — Medallion of Dom Vicente Lopez, Spanish painter, 1855; — Birth of the Princess of the Asturias, 1857; — Count P***; — Dr Drumon; — Adrien Balbi, 1842; — Birth of Louise Marie Thérèse de France, 1819; — Inauguration of a Statue of William I. of Holland, at The Hague, 1845, &c.

He also engraved a pattern 20-Franc piece, dated 1848, which was submitted to the Paris Mint, for the proposed new coinage of the Second French Republic.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — F. de Saulcy, *Souvenirs numismatiques de la Révolution de 1848*.

BOUWENS, HUBERT (*Belg.*). Engraver of coins and seals. He was employed in that capacity at the Antwerp Mint in 1573. Mary of

L. FORNER. — *Biographical Notices of Medallist*. — I.

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Burgundy, Maximilian, and Philip the Fair renewed his grant in 1477 and 1484. From 1485 to 1488 he did work for the Mint at Malines. His finest production is a seal of Brabant which was used, after the death of Mary, in 1482, until the majority of Philip the Fair. It represents this prince with his father Maximilian.

Bouwens died on the 16. February 1488.

BIBLIOGRAPHY. — A. Pinchart, *Hubert Bouvens, Revue belge de num.*, 1860.

BOUZEY, PIERRE WOEIRIOT DE (*French*). Medallist of the second half of the sixteenth century. There is a fine medal by him, dated 1572, of Duke Charles III. of Lorraine. He resided at Nancy (Lorraine).

BIBLIOGRAPHY. — H. Lepage, *Notes et Documents sur les graveurs de Monnaies et Médailles des Ducs de Lorraine*, Nancy, 1875. — Meaume, *Médailles gravées par Pierre Woeiriot de Bouzey*, *Journal de la Société d'Archéologie*, 1874.

BOVE, BERNARDINO DE (*Ital.*). Coin-engraver at the Mint of Naples, 1497-1505, under Ferdinand and Isabella. He also cut funeral medals, two of which are in honour of Frederick of Aragon; circa 1499.

BIBLIOGRAPHY. — G. A. Sambon, *Incisori dei Conii della Moneta Napolitana*, 1893.

BOVET, AUGUSTE ANDRÉ (*Swiss*). Coin-engraver and Medallist of Geneva, 1799-1864. The 25, 10, 5, and 1 centime pieces, dated 1847, and signed **A. B.** are by him. He also cut several medals on the Union of Geneva with Switzerland, 1814 (2 or 3 in conjunction with Ant. Bovy), struck about 1822-24.

Auguste-André Bovet was born at Geneva on the 8th Vendémiaire, an VIII (30. September, 1799). From early youth, he was obliged to provide for his own subsistence, and after having been apprenticed as an engraver to Detalla, he entered the business of a goldsmith, M. Bautre, with whom he remained several years. In 1825, on his return from a journey to Italy, he opened a workshop in his native town, and from that time onwards, he produced a large number of medals, seals, patterns for coins, engravings, plates for banknotes, puncheons, decorative plate, &c. His first medallic work dates from 1822; in 1845, the artist was elected a member of the Committee of the Genevese Fine Art Society.

The following list represents all the medals and coins, engraved by Bovet, known by M. J. Mayor; except two pieces, they are all found in M. P. C. Stroehlin's collection :

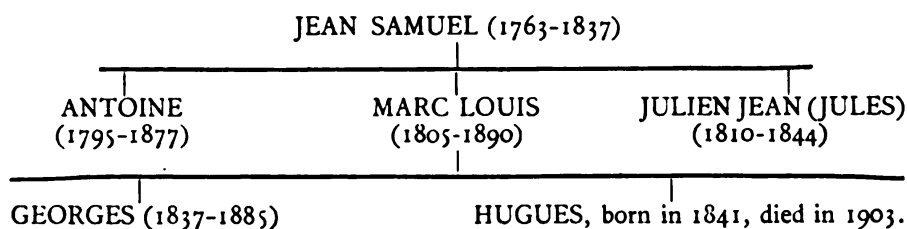
Reunion of Geneva to Switzerland, 1822-24; — Prize for Literature, 1823 (2 var.); — Religious medalet (2 var.); — The Bellot Prize Medal, 1838; — Chased medal presented to Captain Nash, 1845; — Chased medals given to MM. Odier and Bonneton, Genevese Delegates at Berne, 1849; — Picture Exhibition Prize Medal, 1849; — Chased medal presented to M. W. Turettini, 1851; — Horticultural Society Prize Medal, 1855; — Souvenir of the Helve-

tic Concert, 1856 (2 var.); — Genevese Horticultural Society Prize Medal, 1858; — Agricultural Prize Medal, w. d.; — Prize Medal of the French-Swiss Agricultural Society, after 1858; — Jubilee of the Academy of Geneva, 1859; — De La Rive Prize Medal, 1860 (2 var.); — Jeton of M. Bautte, 1824; — Private Institute Prize Medal; — Centime of 1847; — Pattern of same; — Five centimes of 1847; — Ten centimes of 1847; — Twenty-five centimes of 1847; — Patterns (2) of same. There exist several varieties of all these coins.

“Ce fut un graveur”, observes Seippel, “d’un goût très fin et d’une très grande habileté de main. Ses œuvres ont le style du second Empire qui a plus d’élégance que d’originalité. Il ne lui manqua sans doute pour devenir un grand artiste qu’une éducation esthétique plus développée. On peut dire de Bovet qu’il fut le type du chef d’atelier genevois, dans une période de floraison de l’industrie éminemment nationale de la bijouterie et des arts qui s’y rattachent”.

BIBLIOGRAPHY. — P. Seippel in *Schweizerisches Künstlerlexikon*. — J. Mayor, 1. Aug. Bovet, 1900.

BOVY. The name of a celebrated family of Swiss Medallists and Coin-engravers, all of whom have worked for the Geneva Mint :



BOVY, JEAN FRANÇOIS ANTOINE (*Swiss*). Born at Geneva, 14. December 1795; died there, 18. September 1877. His father was a Jeweller, and from his early youth A. Bovy displayed unusual abilities as an engraver on metal. In 1824, having completed his studies in his native city and already produced some very commendable work, he was sent to Paris, where, under the direction of the celebrated statuary, Pradier, he learned modelling and sculpture. He then returned to Geneva, was married, and in 1830 went back to Paris. In 1835 he was naturalized a Frenchman, in order to be allowed to compete for the engraving of the new French coinage. His talent was recognized by the award of a gold medal, and a few years later, in 1843, he was decorated with the Legion of Honour for his fine medal on the Building of Railways. In 1855, Bovy and Depaulis received the only medals granted in that year for engraving. Previous to this, in 1850, the Swiss government had entrusted

ed the artist with the execution of the dies for the federal coinage; again in 1873 the same task fell to him; and this was practically his last work.



Ant. Bovy

During his long medallic career, Antoine Bovy displayed a prodigious activity. Larousse, in the *Dictionnaire universel*, expresses the



Swiss 5 Franc Piece.

opinion that he will ever remain one of the great masters of the French medallic school, his works bearing comparison with the

best productions of Dupré, Varin, Duvivier and others. Dr F. P. Weber, whose praise is more cautious and stinted, says that "some of his pieces are less hard in appearance than most struck medals under Louis-Philippe and Napoleon III".

The following is a fairly complete list of Ant. Bovy's works :

1, $\frac{1}{2}$ and $\frac{1}{6}$ Batz for Grisons, 1842; — 5 Francs, Geneva, 1848; — 10 Francs, Geneva, 1848; — Swiss federal coins, 5 Francs to 1 centime, 1850; — 5 Francs, 1851; — Pattern 2 Francs, 1854; — Pattern 5 Francs, 1855; — Pattern $\frac{1}{2}$ Franc, 1855; — 5 Francs, 1873 and 1874; — Pattern 2 Francs, 1860; — 2 Francs, 1874, 1875, 1878 and 1879¹; — Franc, 1875, 1876, 1877 and 1880; — $\frac{1}{2}$ Franc, 1875, 1877, 1878 and 1879; — Federal Shooting Thaler of Basle, 1844; — Do of Aarau, 1849; — 10 Francs, Geneva,



Aphrodite.

1851; — Federal Shooting Thaler, Soleure, 1855; — Do of Stanz, 1861; — Obv. Fed. Shooting Thaler, Chaux-de-Fonds, 1863; — Fed. Shooting Thaler, Schaffhausen, 1865; — Do of Schwyz, 1867; — Do of Zoug, 1869; — Do of St Gall, 1874; — J. Froben, printer of Basle; — David de Purry, philanthropist of Neuchâtel; — Marc August Pictet, Geneva; — J. C. Escher, Zurich; — Dr Lombard, Geneva; — H. B. de Saussure, Geneva; — Ch. Bonnet, Geneva; — General Dufour (French and German); — Do, large size; — James Fazy, Geneva; — Frederick Soret, numismatist, Geneva; — J. L. Schoenlein, Zurich; — J. J. Rousseau; — J. Th. Scherr, Zurich; — J. Sam. Bovy (obv.); — F. Th. L. Baron Grenus, Geneva; — Medallion of Frederic Soret; — J. E. Chaponnière, Geneva; — L. J. Gay-Lussac; — Third Jubilee of the

1. The dates in italics refer to coins struck from Bovy's dies after his death.

Reformation, Geneva, 1835; — J. Calvin; — Third Jubilee of the Reformation, Berne, 1828; — Head of Jesus Christ (2 var.); — Exhibition of Fine Arts, Geneva; — Industrial Schools, Geneva; — Aphrodite (*illustrated*); — Agricultural and Industrial Societies (5 types); — Swiss Industry; — Exhibition at Berne, 1830; — Exhibition at Soleure; — Fine Art Exhibition at Berne, 1857; — Horticultural Show at Lausanne; — Cantonal Exhibition of Fine Arts at Geneva; — National Exhibition at Geneva; — Prize medal of the Genevese Conservatoire; — Helvetic Concert, Geneva, 1856 (2 var.); — Musical Festival, Geneva, 1872; — The Swiss Officers' Fête at Langenthal, 1822; — Inauguration of the Railway, Lyons-Geneva (2 var.); — Inauguration of the Mont-Blanc bridge at Geneva; — 50th Anniversary of the reunion of Geneva with Switzerland, 1864; — National Rifle Competition, 1864; — The statesmen of Geneva, 1814-1842 (2 types); — Monument to J. J. Rousseau; — Canal of Roannes; — Polytechnikum, Zurich; — Society of Public Utility, Geneva; — Navigation Society; — The Statesmen of canton Vaud; — Abbaye des Carabiniers; — Pattern 5 Francs, French Republic, 1848; — Pattern 20 Francs, 1852; — Pattern 50 centimes Louis-Philippe I; — Pattern 2 centimes do; — Abd-el-Kader; — St' Helena Memorial of Napoleon I.; — Louise of Saxony; — Chateaubriand; — Frantz Liszt (2 var.); — Ch. F. Lebrun; — Goethe, 1824, and 1831 (2 var.); — Alexander von Humboldt, 1859; — George Cuvier (2 var.); — Louis-Philippe I.; — Railway Laws promulgated; — General Bonaparte in Egypt; — Enlargement of Marseilles Harbour; — Bridge of Nemours; — Viaduct of Dinan; — Building of the Paris Normal School; — Enlargement of the harbour at Havre; — History of Louis-Philippe I.; — Empress Eugénie; — — Napoleon III., The Ceinture Railway at Paris; — The Austerlitz Bridge at Paris; — Western Railways; — Peace of Paris, 1856; — Universal Exhibition, 1855; — Telegraphic Communications; — Marriage of Prince Bonaparte, 1859; — London Universal Exhibition, 1862; — Jean de la Quintinie; — A. P. and E. L. S. La Rochefoucauld; — Enlargement of the Conservatoire des Arts et Métiers; — F. A., Vicomte de Chateaubriand; — The Prince Imperial (3 var.); — The Bridge of Thionville; — Enlargement of the Palais des Beaux Arts; — Palais du Luxembourg; — The Empress Eugénie (3 var.); — Her Visit to the Bank of France; — Railway from Paris to Strasburg; — Loan of 100 millions, 1859; — Battle of Alma, 1854; — Algerian Railways; — Universal Exhibition at Besançon, 1850; — Imperial Rewards, Napoleon III. (2 var.); — Departure of Napoleon III. for Italy, 1859; — François Arago; — M^{me} Cornuau; — A. de Lamartine; — J. A. A. Prost; — A. Thiers; — Firemen of Chambéry; — First National Synod of the Reformed Churches, 1859; — French

National Exhibition, 1849; — Inauguration of the Railways; — The Halles Centrales at Paris; — The Salon of 1859; — Fine Arts (2 var.); — The Old Guard; — Paris-Orleans Railway; — The Mines of Montchanin; — Sugar Refinery of Valenciennes; — Lord Dudley Stuart; — The Chamber of Notaries; — Paganini; — Chopin, 1847; — Comte Motowski; — The Spanish Museum; — Baron Charles Dupin; — Paul Foffa, 1873; — Hugues Darier, 1872; — Charles Bovy-Lysberg, 1873; — François Guizot; — Jeton of William Tell; — Léonce Augrand; — Genevese Photographic Society *R.* from Bovy's die of the 1848 5 Franc piece of Geneva; — Lebrun, Duke of Placentia; — M^{lle} Nelly d'Hervas; — M^{me} de R***; — Prize medal for Sculpture, 1852; — Trial of the new Coining Press invented by Jean S. Bovy; — Charles Bonnet (1720-1793) of Geneva; — Dr Lucas Schoenlein (1793-1864) of Zurich, 1839; — La Rochefoucauld, Société d'Assurances sur la vie, 1842; — Goethe, 1824; — Another, 1831, Janus head; — Genevese Society for the Protection of Animals, &c.

Bovy's signature on the medals is **A. B.**, or **A. BOVY**. This Engraver cut also a few gems.

BIBLIOGRAPHY. — Antoine Henseler, *Antoine Bovy, sa vie et ses principales œuvres*, Fribourg, 1881 and *Supplements*. — *Bulletin et Revue de la Société suisse de Numismatique*, 1882-1898. — Dr P. F. Weber, *Medals and Medallions, &c.* — *Grand Dictionnaire Larousse*.

BOVY-MELLY (*Swiss*). The medals executed by this Engraver are very few. The only one known to me is that commemorating the 20th Anniversary of the foundation of the Athenaeum at Geneva, 1881.

BOVY-GUGGISBERG, GEORGES (*Swiss*). Born at Geneva, Feb. 28, 1837, † Oct. 11, 1885. Liberally educated, though not in view of any definite profession, he was obliged in 1862 to enter his father's business, to the extension and development of which he devoted his whole energy for 23 years. He learned drawing and engraving in his spare moments and although he never attained the perfection of his uncle, Antoine Bovy, or of his brother, Hugues Bovy, two medals which he produced a year or two before his death are very much prized by collectors and artists: Major Davel, 1883, the martyr patriot of Vaud, and Robert Estienne, a Genevese printer under Calvin. These medals were to be the first of a series to complete the collection of Eminent Swiss, begun by Antoine and Hugues Bovy, F. Aberli, E. Bonneton, the two Landrys, the two Dassiers, Bolt-schauser, Dumarest, O. Bruckmann, Durussel, Jäckle-Schneider, and others.

His post as manager of the Louis Bovy establishment did not leave him leisure enough to devote much time to artistic pursuits, and

we can but deplore that his talent is not represented by a larger number of medallic works.

BOVY, HUGUES (*Swiss*). Son of Marc Louis Bovy, Hugues Bovy, one of the foremost Swiss Medallists of modern times, was born at Geneva on the 20th May 1841, and died in July 1903; he was



trained under the engraver Jacques Rochat-Châtelain, the painter Barthélemy Menn, a man of learning and real genius, the sculptor Dorcière, and Antoine Bovy, his uncle, by whose art he was greatly influenced. In 1872, he succeeded Dorcière as Professor of modelling at the École des Beaux-Arts of Geneva. H. Bovy's work, which is very extensive, relates almost entirely to Switzer-

land, and especially to Geneva; it compares favourably with that of Antoine Bovy.

I shall content myself with mentioning the principal medals executed by this Genevese artist : 1864. Major Matteson, a young officer killed during the War of Secession (only ten specimens struck); — Abraham Lincoln, 60 mill. a much admired piece; — John Calvin, the reformer (a reduction of the large medal executed by Ant. Bovy in 1835); — 1865. Antoine Bovy; — 1866. Melpomene (a medal which obtained the first prize at the Competition in medal-engraving opened by the Art Society of Geneva, in 1866); — General U. S. Grant, three-quarter face, 60 mill.; — Golden wedding celebration of Stutz du Chapeau-rouge; — J. Rossini; — Dante Alghieri; — L. van Beethoven, facing portrait; — General Grant, profile; — Christening medal "*hoc erat in votis*" Dufour-Vernes (all these were executed between 1866 and 1870); — 1870. Prince Bismarck, facing portrait, 60 mill.; — 1872. Merle d'Aubigné, historian of the Reformation; — Bellot, Genevese juriconsult, profile portrait, after the bust by Dorcière, 60 mill. (executed for the University of Geneva); — François Diday, Genevese painter (commissioned by the city of Geneva); — Commemorative medal of the Utilisation of the motive powers of the Rhône (the obv. was cut by H. Bovy, from the designs of the sculptor Leyssalle; the R. was engraved by Ch. Richard); — 1879. Agénor de Gasparin; — Leo XIII.; — 1880. St Gothard Tunnel (this medal was commissioned by the Swiss Federal Government for distribution to the workmen who were employed in the construction of the tunnel); — 1887. Official medal of the Federal Rifle Meeting Fête at Geneva, R. by Richard (from the designs of Lossier); — Commemoration of the Chauvet Bequest (medal struck for the city of Geneva); — 1888. Official medal of the Bernese Cantonal Rifle Meeting at Interlaken; — 1889. Enlarged copy of Schenk's medal for the "Confrérie des Vignerons" at Vevey; — 1898. Official medal for the Federal Rifle Meeting at Frauenfeld; — Bakery Exhibition at Lausanne; — Official medal of the Cantonal Rifle Meeting at Soleure (obv. from the design by the painter Vigier, R. from the design by Prof. Jenny); — Water brought from the Dent de Broc to Gruyères (scarce medal offered to M. Emile Balland); — Ernest Naville (*illustrated*); — 1891. Official medal of the Cantonal Rifle Meeting of Vaud, at Morges; — Official medal of the Cantonal Rifle Meeting of Aargau, at Bremgarten; — Official medal of the Cantonal Rifle Meeting of St Gall, at Ebnat-Kappel (executed from the designs by M. Stauffacher); — Official presentation watch for the Cantonal Rifle Meeting of Berne, at Burgdorf; — Official medal of the Cantonal Rifle Meeting of Zurich, at Winterthur (from the designs by Prof. Wildermuth); — 1892. Official medal of the Rifle

Meeting of the City of Zurich "Schützen Gesellschaft"; — The Lake of Geneva frozen (from the designs by M. J. Mayor); — Carl



Ernest Naville.

Vogt, professor of anatomy, &c. at the Geneva University (*illustrated*); — 1893. Official medal of the Cantonal Rifle Meeting at Zurich



Carl Vogt.

(obv. executed from the group, William Tell and his son by the sculptor Richard Kissling); — Official medal of the Rifle Meeting

of the Society "L'Arquebuse et la Navigation" at Geneva (2 var.); — Gustave Revilliod (medal commissioned by the city of Geneva to commemorate the Revilliod bequest); — Silver wedding of M. Demole-Ador (from the designs by M. Lossier); — Postal Jubilee, from the designs by Prof. H. J. Burger of Zurich); — Portrait jeton of Hedlinger (distributed to members of the Swiss Numismatic Society); — 1894. Centenary of the Great Fire at Chaux-de-Fonds; — 1895. Official medal of the Rifle Meeting of the Society "L'Arquebuse et la Navigation"; — Inauguration of the new Shooting Stand at St Georges, Geneva (from the designs by M. Francis Beauverd); — Medal offered to Mr Barton, English Consul at Geneva on the occasion of his gift to the city of the Victoria Hall; — 1895. The Folloppe prize medal; section of literature at the Lausanne University (executed from the scheme by M. Lugeon, sculptor at Lausanne); — 1896, Official Rifle Meeting medal, Swiss Village, at the Swiss National Exhibition of Geneva; — Award medal for the exhibitors at the Swiss National Exhibition, Geneva (R. by G. Hantz); — Portrait jeton of Jean Dassier (distributed to members of the Swiss Numismatic Society); — 1897. Commemoration of the bequest to the government of Soleure by Herr & Frau Allemandi; — Theodore Turettini, President of the Swiss National Exhibition, Geneva, &c. By the same artist are also: Fifth centenary of the Battle of Sempach, 1886; — Intercantonal Rifle Meeting at Lucerne, 1886; — Concours Galland, 1890; — Bonivard, 1883; — Michel Chauvet, 1884; — The Velo-Club of Geneva, 1884; — French Swiss Society for the protection of animals; — Léonce Augrand, 1882; — Jubilee of B. Reber, pharmaceutical-chemist, at Geneva, 1883, and about sixty Portrait-medallions, of which a number represent professors at the Geneva University, and are exhibited in the meeting-room of the Sénat académique; amongst them: Dr J. Reverdin; — J. A. Rochat; — P. Chaix; — Emile Plantamour; — C. Vogt; — E. Ritter; — P. Vaucher; — Prof. Humbert; — Pasteur H. Oltramare; — Bachofen; — E. Balland; — D. Colladon; — A. Baud-Bovy; — Giraud-Teulon; — Warthmann; — Müller; — Philippe Plantamour, 1899; — Cantonal Genevese Rifle Meeting, 1902 (from models by M^{lles} Cécile Roch and Alice Bally), &c.

Prof. H. Bovy has also executed, in commission for the city of Geneva, the busts in bronze of James Fazy, François Diday, Edmond Boissier, Barthélemy Menn, Daniel Colladon, and for the Theatre of that city, marble busts of Rossini, and Goethe. Besides, he is the sculptor of a bust in white marble of Hugo de Senger (Conservatoire de Musique of Geneva), 1894; bronze bust of Alphonse de Candolle (Geneva University), 1897; Do Charles Glardon (Cercle des Artistes), 1891; Do Merle d'Aubigné, and Agénor de Gasparin (Salle de la Réformation); 1892, Do Comte and Comtesse Agénor de Gasparin (for the Countess).

Poole and W. Tobler-Meyer give a medal of the Federal Fête at Davos, 1836, as engraved by H. Bovy; but it is evident that the initials **H. B.** on this piece stand for another artist.

“Pendant trente et un ans, Hugues Bovy fut à l'École des Beaux-Arts de Genève le plus consciencieux, le plus assidu, le plus excellent des professeurs, ouvrant l'intelligence de ses élèves à l'art, respectant leur individualité en la dirigeant, suggérant sans les imposer ses préceptes, respecté et chéri de tous ses élèves. Tous, sans distinction de tendances et de tempérament artistique, étaient unanimes à louer ce maître, d'un grand talent et d'un grand cœur, dont l'excessive modestie et la timidité parfois déconcertante semblait s'excuser des services qu'il rendait et du bien qu'il semait sur sa route. Sous cette douceur et cette bonté, il y avait d'ailleurs une fermeté de vouloir, une rectitude de jugement, un bon sens foncier qui faisaient de ce pur artiste, de cet idéaliste détaché de la vie réelle, le plus sûr des guides et le plus précieux des conseillers ” (*La Suisse*, 6. Aug. 1903).

BIBLIOGRAPHY. — *Information privately communicated.* — *Bulletin and Revue de la Société suisse de Numismatique*, 1884-1904. — C. Brun, *Schweizerisches Künstler-Lexikon*.

BOVY, MARC LOUIS (*Swiss*), 1805-1890. Medallist of Geneva, brother of Antoine Bovy and father of Hugues Bovy; for a long time head-partner of a die-sinker's establishment, which has produced much good work during the greater part of the nineteenth century, and which still exists under the management of the present owner M. Louis Furet. M. L. Bovy is known as an Engraver only by a few medals, of private character, and better perhaps by his Pattern 2 Franc piece of 1854, which exists in different metals. From 1826 until 1848, the contractor for the coins of Geneva was always a member of the Bovy family. From 1825 to 1833, the contractor was Jean Samuel Bovy; from 1838 to 1848, Bovy Brothers and Co; while Marc Louis Bovy headed the firm from that date to 1890.

BIBLIOGRAPHY. — *Bull. de la Soc. suisse Num.*, 1892.

BOWCHER, FRANK (*Brit.*). The artistic advance made by the modern French School of Medallists is represented in this country by the work of a young artist of indisputable talent, Mr. Frank Bowcher. He is a clever exponent of the art which Roty, Chaplain, Bottée, Dupuis, and their colleagues have brought in recent years to such perfection. Gifted with an uncommon faculty for creation, a genuine artistic feeling and manipulative dexterity, he knows how to impart to his portraits warmth, expression and life; so that they impress one with a sense of their reality, much as do the works of his distinguished contemporary, the late Prof. A. Scharff of Vienna.

Mr. Bowcher was a student and “National Scholar” at the National

Art Training School, South Kensington (now Royal College of Art), and afterwards a pupil for six years in the studio of E. Onslow Ford R. A., sculptor. He then turned his attention to the modern French medallic art and had advice from the best French medallists of the present day, including artists of such brilliant reputations as Chaplain and Roty. Since the late G. W. de Saulles' death, in 1903, Mr. Bowcher has been called upon to fill his place as Engraver at the Royal Mint.

His first medal work dates from 1886, and was executed for Tewfik Pacha, Khedive of Egypt. Since, the artist's productions have been very numerous.



Frank Bowcher. Drawn by Himself.

STRUCK MEDALS. Medal of award for the Cope and Nicol School of Painting, South Kensington; — Corporation Medal, King and Queen of Denmark's visit to the City of London; — Presentation medal to Baron Schröder; — Corporation medal on the Opening of the Tower Bridge for the City of London (*illustrated*); — The Weber-Parkes Prize Medal; — Memorial Medal of Professor Huxley for the Royal College of Science; — Medal of awards for the Science and Art Department (Royal College of Art and Royal College of Science); — A 2-inch gold medal of Nusset, presented to Her Majesty Queen Victoria, who was pleased to pass a favourable criticism upon it; — Presentation Medal of Sir Joseph Hooker (obv. only) for the Linnean Society (*illustrated*).

CAST MEDALS AND PLAQUES. Portrait-Medallion of Signor Antonio Redaelli (obv. and R ζ); — Do, Mrs. Frank Bowcher; — Do, Madame Charlotte Boyd; — Do, Auguste Derouette Esq.; — Do, C. H. Bowcher Esq.; — Do, Madame C. Sanford; — Do, Charles Welch Esq., Librarian at the Guildhall, City of London; — Do, Reverse to portrait of Dr Hermann Weber by Alphée Dubois; — Sir John Evans, K. C. B., President of the Numismatic Society of London, &c.

Among medal-designs and dies supplied to well-known firms, his fine bust of Her Majesty Queen Victoria which was exhibited at the Royal Academy in 1899 and appears on the Diamond Jubilee



R ζ . of the Tower Bridge Medal.

medals issued by Messrs Spink & Son L^{td}, was adopted for the medals of the School Board of London. The Lady Mackenzie Medal, the obv. of the Blackwall Tunnel medal, and that of a commemorative piece of the Accession of Queen Wilhelmina of Holland were also engraved by Mr. Bowcher for the same firm. For the trade he cut the dies of several other medals: Portrait of Her Majesty Queen Victoria; — Indian Princes; — Earl and Countess of Aberdeen; — Four Generations of the British Royal Family; — Robbie Burns; — Faudel Phillips (ex Lord Mayor); — Another Coronation medal of Queen Wilhelmina; — Gladstone; — Dr Francis Bisset Hawkins Medal of Award for the Royal College of

Physicians; — Cast medal of Dr F. Parkes Weber, Numismatist



Sir Joseph Hooker.



Portrait of Her Majesty the Queen, by Bowcher.

(obv. and R.); — Thos. Henry Huxley (1825-1895); — Hong-

Kong Plague, 1894; — The Worcester County Medal, 1902; — Royal College of Physicians; — Royal College of Music; — a label in ivory, representing Fame (?) — a beautiful bronze cast Portrait-medallion of Sir John Evans, K. C. B., which was presented to him at the meeting of the Numismatic Society of London, 15th June, 1899, to commemorate the 50th anniversary of his Membership and 25th of Presidency, of that Society; — The Rajah Supendro Mohun Tagore Medal struck in honour of the Duke of York's marriage; — The City Corporation Diamond Jubilee Medal; — The Absent Minded Beggar Medal; — General Baden-Powell (*illustrated*); — Lord Roberts; — Peace Medal; — The Lady Mackenzie Challenge Medal; — Accession of Queen Wilhelmina; — Queen Victoria's Visit to Ireland; — Opening of the Blackwall Tunnel; — Edward VII. Coronation Medal (*illustrated*); the last eight were modelled for Messrs Spink & Son L^{td}.



General Baden-Powell.

From an Article on Mr. Bowcher, by Mr. M. H. Spielmann, in *The Magazine of Art*, February 1900, I extract the following interesting comment :

“ In his numerous works, Mr. Bowcher has been influenced by French practice, especially that of M. Chaplain, who, with M. Roty, is incontestably at the head of French medallists. Thus, the reverse of the Huxley medal, in its architectural background, somewhat recalls the background in that artist's noble medal of the Paris Hôtel de Ville; and in the reverse of his “ School of Painting ” — one of the most charmingly composed of all — the sitting figure is clearly inspired by that in Chaplain's “ Roubaix ” medal. But there is no direct imitation, still less any hint of plagiarism, nothing more than is amply justifiable, and, indeed, desirable. As a matter of fact, closer borrowing is to be found in more distinguished masters, as when Chaplain, in that very “ Roubaix ” medal, reproduced in

1890 the exquisitely treated workbasket which appears in Roty's "Secondary Education of Young Girls", which had been struck six years before. Mr. Bowcher has wisely chosen his own noble model and is working out his own artistic individuality.

"It is but a very few months since I was reminded by the late M. Jacques Wiener, the distinguished medallist of Belgium, that he was the last living practitioner who from first to last had engraved his own steel dies entirely with his own hands. The fact is that, although most if not all modern workers have themselves



Coronation Medal of Edward VII., 1902.

cut dies, modern medallists have taken advantage of the newest methods, and the "graveur en médailles" has simply become a "médailleur". His knowledge of effect is the same, his aims are coincident; but he sees no object in pursuing the slow laborious system that used to be practised, when he can gain freedom, save time, and increase effect by seizing the advantages of recent inventions. Nowadays the medallist commonly works out his design in wax, upon a disc of plaster about twelve or fourteen inches in diameter. From that a simple mould or matrix is made, a plaster-

L. FORRER. — *Biographical Notices of Medallists.* — I.

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cast is taken, whereupon the artist can complete his work to the utmost perfection. Then, to ensure against accidents, a metal casting may be made, and from that a reduction to the size required for the ultimate work is made by means of the "reducing machine."

"Thus the hard precision, mechanically complete and technically immaculate, of a former generation has given way to a method not less accomplished, not less exquisite in execution, hardly less classic in its intention, coloured by a return to the romantic handling of the Italian renaissance, refined and modernised. A figure, nowadays, is no longer an uncompromising sculpturesque symbol in the medallist's hands, but an attempt at truthful rendering of living flesh and blood—not stiff in arrangement, but as suave and graceful in composition as the artist can make it, and as pleasing in its purely decorative design as imagination can inspire or example suggest."

BOWER, EDITH A. C. (*Brit.*). Contemporary Sculptor and Modeller. At the Royal Academy of 1901 she exhibited Portrait-medallions of Alfred S. Scott-Gatti, and Canon Pemberton.

BOWER or BOWERS, GEORGE (*Brit.*). Medallist, who worked in London from 1650 to 1689, and was appointed in 1664 Engraver to the Royal Mint and Embosser in Ordinary. His death is placed before March 1689-1690. The following medals were engraved by this artist : Restoration of Charles II., 1660; —



Duchess of Portsmouth Medalet.

Another, *R.* VIDEO, same subject; — Marriage of Charles II. and Catherine of Braganza (6 different types); — Charles II. and Catherine, 1662, the best of Bower's productions; — Disputes with Holland, 1662; — Charles II. and Catherine, 1667? "FELICITAS PVBLICA;" — Duchess of Portsmouth, 1673 (*illustrated*); — Sir Edmundbury Godfrey, 1678 (2 types); — The Popish Plot, 1678; — Duke and Duchess of York, 1680 (2 types); — Sir Samuel Morland, Bart., 1681; — Earl of Shaftesbury, 1681; — Ambassadors of Morocco and Bantam, 1682; — Duke of Ormond, 1682; — Duke of York wrecked, 1682; — Duke of York, 1682; — The Rye House Plot, 1683; — George, Prince of Denmark, and Prin-

cess Anne, Marriage, 1683; — Pattern for Irish Halfpenny; — Prudence of James II., 1685; — James II. and Mary, 1685; — Another *R.* FORTES. RADII. SED. BENIGNI. 1685. The Sun (*rare*); — James II. and the Duchess of Portsmouth, 1685?; — James II., 1685, TVTAMEN AB ALTO; — James II. and Mary, 1685 *R.* O DIVINI AMBO, &c.; — Defeat of the Duke of Monmouth, 1685; — Beheading of the Duke of Monmouth, 1685; — Spanish Wreck recovered, 1687; — Christopher, Duke of Albemarle, 1687; — Archbishop Sancroft and Bishops, 1688 (3 types); — James II. and Mary, 1688, Birth of Prince James; — Birth of Prince James, 1688; — Landing of William of Orange at Torbay, 5. Nov. 1688; — William and Mary, Restorers of the Church, 1689; — Coronation of William and Mary, 1689 (2 types), &c.

His usual signature was G. B. F.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of British History*, London, 1885. — Cochran-Patrick, *Scottish Medals*, Edinburgh, 1884.

BOWES, SIR MARTIN (*Brit.*). Master of the London Mint under Henry VIII., *anni* 34-35, and first year of Edward VI.

BOWLEY, ROBERT (*Brit.*). Master of the coinage and Mint, within the cities of Dyvelyn and Waterford, under Henry VII.

BIBLIOGRAPHY. — Ruding, *op. cit.*

BOXAMMER, HANS or **HANS BOY** (*Germ.*). Goldsmith, mentioned in 1640; was a very clever Engraver and is noted for the production of some fine plate work and seals.

BOYARD (*French*). Medallist of the early part of the nineteenth century. He is known to English collectors for his medal on the Battle of Navarino, 1827.

BIBLIOGRAPHY. — Dr F. P. Weber, *English Medals by foreign Artists*, London, 1894.

BOYDELL (*Brit.*). Published a Shakespeare commemoration medal, 1803.

BOYS, JEAN DU (*French*). Seal-engraver of the end of the fourteenth century, resided at Paris, where he is recorded as having cut the seal of the “*grands jours*” in 1394 for the Duke of Orleans.

BIBLIOGRAPHY. — Dehaines, *Documents concernant l'histoire de l'art.* — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

BOYVIN, JEHAN (*French*). Engraver at the Mint of Angers, 1590-1617. From 1617 to 1618 his son René Boyvin filled the same post.

BOZZACCHI, LUIGI (*Ital.*). Contemporary Sculptor and Gem-engraver, born at Milan; pupil of M. Jacques Perrin.

At the Salon of 1902 he exhibited a Bust of Molière, after Houdon, in red jasper.

B. P. = BARTOLOMEO PROVAGLI. Medallist at Bologna, 1655, † 1674.

B. P. = BRUPPAÇHER. Die-sinker at Lucerne. 1714-1746.

B. P. = BERNHARD PERGER. Die-sinker at Naples, 1769-1798.

B. P. = BENEDETTO PISTRUCCI. Roman Medallist and Gem-engraver; worked at London; born 29. May, 1784 † 1859.

B. P. = BRENET. Medallist at Paris. This signature appears on one of his medals, instead of **BR**.

BRABAND, HANS (*Germ.*). Nuremberg Goldsmith, 1455-1539, noted for beautiful chasing on plate; he also cut seals.

BRABANT, ERNST (*Germ.*). Medallist and Coin-engraver to the Dukes of Brunswick, during the second half of the seventeenth century. He resided a long time at Celle, 1670-1705. His signature **E. B.** occurs on a medal commemorating the Recovery of Sophie of Osnabrück, 1684.

BIBLIOGRAPHY. — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*, Berlin, 1840.

BRABANT, JEAN DE (*Belg.*). Mint-master at Brussels, 1434-1437.

BRACKENBURY, ROBERT (*Brit.*). Master of the London Mint under Richard III.

BRACQUE, THEVENIN (*French*). Mint-master at Angers, 1354 to 14. Jan. 1360.

BRAECKE, PIERRE (*Belg.*). Contemporary Sculptor and Medallist, residing at Brussels. I have noticed his signature on a commemorative medal, struck by Wolfers frères, of the play "Anneau des Niebelungen" at the Brussels Theatre, 1904.

BRAEMT, JOSEPH PIERRE (*Belg.*). Medallist and Coin-engraver; born at Ghent in 1796; died at Brussels on the 2. December 1864. He studied under Verhulot, Galle and Bosio. One of his first productions of note was the great seal of the Academy of Ghent and a medal commemorating the foundation of this institution. In 1819, he received a pension from the Government; for a number of years, he filled the post of Chief-engraver at the Brussels Mint.

The following medals were engraved by this artist: 1815. Portrait-medal of Brouckère (the Engraver's first work); — William I., King of the Belgians; — William I., King of the Netherlands; — The Waterloo Monument; — 1816. Royal Academy of Sciences and Arts (2 var.); — The Waterloo Society; — 1817. Royal Society

of Fine Arts at Brussels (9 var.); — 1818. Jetton, Arms of Brussels; — 1819. The Royal Institute; — The Ghent Academy; — Joseph Augustin Crassous; — 1821. Victory of Palembang; — 1822. Brussels Floral Society; — 1823. Celebration of the fourth Centenary of Typography; — 1825. Belgian Industries; — Masonic medal; — William Willink and Esther Bierens; — 1826. Building of Canals; — Horticultural Society; — The Prisons of Ghent; — 1827. Construction of Canals (3 types); — 1828. Jetons for Ghent; — 1829. Academical Societies (4 types); — 1830. Military Decorations (3 var.); — 1831. The Duke of Nemours refuses the Belgian crown; — Election of Prince Leopold of Saxe-Coburg; — 1832. Prize medals (9 types); — 1833. Fine Art Society (2 var.); 1834. 40 and 20 Francs; — Veterinary Schools; — 1835. Inauguration of the Railways (4 var.); — Fine Art Exhibition; — Insurance Company; — 1837 and 1838. Private medals; — 1839-1849. Numerous Prize medals for Agricultural and other Societies; — Charles de Brouckère, 1854; — Royal Academy of Brussels; — Royal Horticultural Society of Brussels, 1826; — “Société Linnéenne” of Brussels, 1847; — Lambert Adolphe Jacques Quetelet (1796-1874) of Brussels, 1860 (2 var.); — “Ecole Vétérinaire”, Brussels (2 var.); — Royal Society of Sciences, Antwerp (5 var.); — Vaccination in Belgium (3 var.); — Cholera Plague in Belgium, 1832 (3 var.); — Cholera Visitation at Brussels, 1849, 1854; — Assurances générales, Brussels; — Medical Society of Ghent; — The Military Order of William, 1815; — Opening of the States General, 1819; — Inauguration of the Waterloo Monument, 1824; — Marriage of Prince Frederick of the Netherlands with Princess Louise of Prussia, 1825; — Opening of the Canal of Hene-gouwen, 1826; — Opening of the Canal of Ter Neuzen near Ghent, 1827; — Various Prize Medals, with bust of William I.

The Brussels Mint contains an almost complete collection of the works of this artist, comprising 257 pieces.

Braemt died at Brussels on the 2nd of December 1864. His pupil J. Stordeur engraved a medal of large module in 1865 to commemorate the artist.

BIBLIOGRAPHY. — *Revue Belge de Numismatique*, 1853. — Bolzenthall, *op. cit.* — A. Durand, *Médailles et jetons des Numismates*, Genève, 1865. — Nagler, *Allgemeines Künstler-Lexicon*, 1835.

BRAGADINO, TOMMASO (*Ital.*). Inspector of the Mint at Venice, 1618.

BRAGADINO, VINCENZO ANTONIO (*Ital.*). Mint-inspector at Venice, 1769.

BRAGADINO, ZUANO (*Ital.*). Rector of the Mint at Cattaro, 1604-1606.

BRAGG (*Brit.*). Gem-engraver of the nineteenth century, who resided at London, but about whom very little is known.

BRAHM, PETER MORITZ (*Germ.*). Mint-warden at Mayence, 1765-1768.

BRAKE, JEAN (*Belg.*). Mint-master at Brussels, 1437.

BRAKENHAUSEN, FERDINAND (*Germ.*). Sculptor and Medallist of Berlin, born in 1835, died in 1895. By this artist are a number of cast Portrait-medallions, in the style of sixteenth century masters : Hermann Dannenberg, and his wife, 1884 ; — Johann Brakenhausen ; — Prince Bismarck ; — Landgerichtsrath Hesse ; — Warnecke ; — Golz ; — Von der Mülbe ; — Bellermand, painter ; — Privy Councillor Hoyer ; — Julius Count Oeynhausen ; — Van Moers, 1885 ; — Helene Brakenhausen ; — Portrait of the artist himself, &c.

BIBLIOGRAPHY. — *Blätter für Münzfreunde*.

BRAMANTE (*Ital.*). A celebrated Architect, 1444-1514, who began the construction of St. Peter's at Rome. Pict notices that when Bramante became *frate del Piombo* he had a press made to strike the Papal bulls ; this press served to strike some of the medals by Caradosso.

BRANCHE (*French*). Medallist of the beginning of the nineteenth century. He also worked under the Revolution, and engraved in 1789 a commemorative medal of the Capture of the Bastille, with the inscription on R. A LA GLOIRE IMMORTELLE DE LA NATION FRANÇAISE.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — *Histoire numismatique de la Révolution française*, 1826.

BRANDA, ANTON (*Bohem.*). Warden of the Mint at Prague in 1726.

BIBLIOGRAPHY. — *Numismatische Zeitschrift*, Wien, 1898.

BRANDEBURG, GILBERT, or **BRANDENBERG, BRONDEBURG, GUYSBRYGHT VAN** (*Brit.*). Goldsmith, and Coin-engraver at the London Mint, *anni* 1-9 of Henry VI. He was appointed in 1422 by letters patent, sculptor of the dies, of gold and silver, within the Tower of London, where he was to reside, a house being assigned to him, with a stipend of 20 l. per annum (Memor. 3 H. VI. Hil. m. 6).

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, London, 1840.

BRANDMÜLLER, JOHANN (*Swiss*). Goldsmith of Basle, *circa* 1677. He also worked in the capacity of a Seal-engraver.

BRANDT, HENRI FRANÇOIS (*Swiss*). 1789-1845. Medallist, born on the 13. January 1789 at La Chaux-de-Fonds (canton Neuchâtel). His first master in engraving was the watch-case-maker, Perret, in whose apprenticeship he was placed at the age of eleven, in 1800. Seven years later he went to Paris, where his fellow countryman, J. P. Droz, then Keeper of the Paris Medal Mint, procured a situation for him as Engraver of coin-dies, medals, &c. During his residence in France, Brandt studied under the painter Louis David and the sculptor Bridan, whilst he worked under the direct supervision of Droz. In 1814, after a short stay in Switzerland, during which he executed a bust of his friend and protector, Moyse Perret-Gentil, he left for Rome, and remained there for three years, losing no opportunity to improve his experience in the company of the great sculptors Canova, Thorwaldsen, Camuccini, Rauch, and others. In 1817 the artist was called to Berlin, and by a decree of the 31. Aug. 1818, was appointed First Engraver of Coins and Medals at the Berlin Royal Mint, which office he retained until



Portrait Medalet of H. F. Brandt, by Hugues Bovy.

his death on the 9th May 1845. In 1832 he married the sister of the painter Begas.

The following is a fairly complete list of his works: 1812. Hercules holding the infant King of Rome, competition medal; — 1812. Theseus winning his father's sword (this medal won for the artist the *Grand Prix de Gravure en Médailles*); — Capture of Smolensk; — Napoleon enters Moscow; — 1814. Prize Medal for Fine Arts (commissioned by the city of Neuchâtel); — Return to Rome of Pope Pius VII. after his imprisonment; — 1815. Guillon Lethière, Director of the French Academy of Fine Arts at Rome; — Louis XVIII.; — Perseus and Pegasus; — 1817. The Papal States restored to Pius VII.; — Colonel Charles Philippe de Bosset, English Governor of the Ionian Islands, 2 var. (erroneously attributed by Dr F. Parkes Weber to Bovy, then to Andrieu); — Pierre Andriel; — Louis XVIII. restores the church of Trinita dei Monti at Rome; — The Sculptor Canova and Painter Camuccini; — Berthel Thorwaldsen, Sculptor; — Peace of Paris (commissioned by

the city of Neuchâtel); — Return to Prussia of the Principality of Neuchâtel and Valangin; — Rebuilding of the San-Carlo Theatre at Naples; — Dedication of the same building; — Alexander I.;



Alexander von Humboldt.

— 1818. Tercentenary of the Reformation; — Portugalöser, Second Centenary of the Bank of Hamburg; — 1819. Arts and Industries; — The Kreuzberg Monument at Berlin; — Golden

Wedding of the Landgrave Frederick of Hesse and Consort Caroline of Hesse; — Count Blücher von Waalstadt; — 1820. Seventieth Anniversary of Count von Hardenberg; — 1821. Peace-Congress at Aix-la-Chapelle; — Exhibition of National Industries; — The poet Christian Fürchtegott Gellert; — 1822. 50 years' Doctor's Jubilee of Dr Heim; — Marriage of Paul Frederick of Mecklenburg-Schwerin with Princess Alexandrina of Prussia; — 1823. Prize medal of the Society for Encouragement of Industrial Enterprises; — Marriage of Prince Frederick William with Princess Elizabeth of Bavaria; — 1825. Prize Medal of the Academy of Arts at Berlin; — Copernicus (Durand Series); — 50 Years' Jubilee of Grand Duke Charles Augustus of Saxe-Weimar; — Jubilee Medal of Goethe (2 var.); — 1826. Memorial Celebration of the Czar Alexander I.; — 1827. State-Counsellor Dr Peter Christ. Wilh. Beuth; — 1828. Alexander von Humboldt (*illustrated*); — Jubilee of Genl von Horn; — Jubilee of the Financier Rosenstiel (2 var.); — Birth of Prince Frederick Charles Nicholas of Prussia; — Portugalöser, Tercentenary of the Constitution of Hamburg; — Dr Albrecht Thaer (1752-1828) of Hanover, 1838; — Dr Johann Wilhelm von Wiebel (1767-1847) of Berlin (2 var.); — George Fritz, Mint-engraver at Hanover; — 1829. Jubilee of Joh. Alb. Eytelwein; — Burgomaster Koch of Hamburg; — 1830. Prize medal of the Royal Academy of Sciences at Berlin; — 1831. Postmaster-general von Nagler; — 1833. Jubilee of Dr Hufeland; — 1834. William I., King of Holland; — Dr Ernest Ludwig Heim (1747-1834) of Berlin; — Jubilee of Dr von Wiebel, military surgeon; — Count Charles Frederick Henry von Wylich und Lottum; — 1835. Postmaster-general von Nagler (5 var.); — Emperor Francis I. of Austria; — Jubilee of Dr Buettner; — 150th Anniversary of the foundation of the French Church at Berlin; — Leopold Robert, Painter; — Goethe; — 1836. G. Kleinstüber, engineer; — Dr Christoph Wilhelm Huteland (2 medals); — 1837. Marriage of Philip of Orleans with Princess Helena von Mecklenburg-Schwerin; — G. Busse, of Luckenwalde; — 40 years' Jubilee of King Frederick William III. of Prussia; — 1838. The Crown Prince of Prussia; — War Minister von Witzleben; — Horace Vernet, painter; — 100th Anniversary of the Crown Prince Frederick of Prussia's admission to the Masonic Order, 1838; — 1839. 25 years' Jubilee of Burgomaster von Weickhmann of Danzig; — Marriage of Duke Max von Leuchtenberg with Grand Duchess Marie of Russia; — 50 years' Jubilee of Dr Stieglitz; — 1840. King Ernest Augustus, of Hanover (3 var.); — King Fred. William III. of Prussia; — 1841. Marriage of Grand Duke Alexander Nicholas of Russia with Maria, Princess of Hesse; — 25 years' Reign of King William of Würtemberg; — 1842. General Lieuten-

ant von Pfuel; — 1843. Prince Augustus of Prussia; — 50 years' Jubilee of Preacher Molière at Berlin; — 50 years' Jubilee of Director of the Mint Goedeke; — 1844. Industrial Exhibition at Berlin; — Dr Johann Arnold Joseph Buettner (1766-1844) of Berlin; — Marriage of Crown Prince George of Hanover with Duchess Maria of Saxe-Altenburg; — 1845. Agricultural Show at Dessau; — Frederic Dubois de Montpéroux of Neuchâtel; — Johann Koepke; — Alexandre Vattermare; — Isidore Maguss, painter; — David d'Angers (rough model); — F. A. Begasse, Kammerpräsident; — Oscar I. of Sweden, 1844; — Stanislas Aloë (medallion in cast iron, 81 mill.), 1847; — Frederick William III. of Prussia, 1840; — Portrait of a Lady (possibly Duchess Louise of Saxe-Weimar); — Portrait of an elderly Lady, facing (95 mill.); — Young Lady, facing, &c.

The Dies for the following coins were engraved by Brandt :

- Prussia. 1821. $\frac{1}{60}$. and $\frac{1}{30}$ Thaler, 1 and 2 Pfennig, of Frederick William III.
 1822. $\frac{1}{60}$ and $\frac{1}{6}$ Thaler.
 1823. Obv. and shield of R. of Thaler.
 1827. R. of Thaler.
 1839. Double Thaler.
 184-. Pattern Thaler.
 1824. Obv. of the Frederick d'or of Fred. William III.
 1825. Obv. of $\frac{1}{2}$ and double Frederick d'or.
 1840-1841. Obv. of $\frac{1}{2}$, 1, and 2 Fred. d'or of Fred. William IV.
- Hanover. 1840. Obv. and R. Thaler of Ernest Augustus.
 1841. — — —
 1843. — — —
 1845. Obv. and R. of $\frac{1}{6}$ and $\frac{1}{12}$ Thaler.
 1844. Obv. and R. of the Double Pistole of the same King.
- Meckl.-Schwerin. 1826. Obv. of Gulden of Grand Duke Frederick Francis (Trial piece).
- Saxe-Weimar-Eisenach. 1840. Obv. and R. of Double Thaler of Grand Duke Charles Frederick.
 1841. Obv. and R. Thaler of Grand Duke Charles Frederick.
- Anhalt-Bernburg-Zerbst. 1840. R. of Double Thaler.
- Anhalt-Dessau. 1839. Obv. and R. of Double Thaler of Duke Leopold Frederick.
- Reuss. Jun. Line. 1840. Obv. and R. of Double Thaler of Henry LXXII.
 1843. R. of Double Thaler of Henry LXXII.

Brandt engraved also the Prussian State Seals, 1819 (?), a silver Decoration granted by the King of Prussia in 1831 to the Royalist troops at Neuchâtel (*illustrated*), and the medal of the Red Eagle of Prussia, 1842.

Bolzenthall calls Brandt "the greatest medallist of Berlin", and indeed his work is worthy of praise. However to express our appreciation of this artist's style, we could not do better than quote A. Bachelin's judgment, which we reprint from *Musée Neuchâtelois*, Nov. 1880 : "Brandt était un artiste sérieux, mais un peu froid, compassé et sec, il était bien l'élève de l'école impériale, l'adepte convaincu des théories académiques de son temps. S'il n'a pas l'ampleur, la liberté et la souplesse des maîtres du XVIII^e siècle, c'est que tout procédait d'autres idées et qu'il est difficile d'être un révolté, surtout pour un graveur en médailles, obligé, par la force des choses, à donner satisfaction à l'opinion publique. La gravure d'horlogerie et le travail de la montre avec sa précision mathématique n'ont pas été sans influence sur nos artistes neuchâtelois ; nous en trouvons un reflet chez Abraham Girardet, dans sa belle planche de la Transfiguration, surtout dans les premières œuvres de Forster et chez Leopold Robert dont les personnages ont une place si bien déterminée qu'on ne pourrait en déranger un sans troubler l'harmonie de ses compositions. Il y aurait injustice à reprocher à Brandt



Royalist Decoration of Neuchâtel.

d'être de la même famille. La gravure en médailles procède de la sculpture, elle marche à sa suite et en garde le reflet ; à ce moment, l'art si souple du XVIII^e siècle n'avait plus comme représentant que Houdon, Clodion et quelques autres, le style impérial triomphait avec Cartellier, Roland, Claudet, Bosio et Ramey ; Brandt fut du parti de cette école, école triomphante et officielle ; il rapportait d'Italie le souvenir de Canova et de Thorwaldsen qui devait l'affermir dans sa foi. Mais adepte trop convaincu, il exagéra le style des

maîtres français, leur sévérité académique dégénéra souvent en raideur et en sécheresse sous son burin; il ne mit point dans ses conceptions la grâce facile qui atténue la froideur des allégories, il découpa au contraire ses sujets avec une âpreté, un amour de la précision, qui mettent en fuite le mystère et le charme; la science du dessin, qui semblait seule le préoccuper, ne put racheter la froideur qui se dégage aujourd'hui de cette œuvre considérable."

BIBLIOGRAPHY. — Hildegard Lehnert, *Henri François Brandt. Leben und Werke*, Berlin, 1897. — Bolzenthalt, *op. cit.* — F. A. M. Jeanneret et J.-H. Bonhôte, *Biographie neuchâteloise*, Locle, 1863. — *Musée neuchâtelois*, 1880. — *L'Art moderne en Allemagne*, Paris, 1841. — Dr C. K. Nagler, *Neues allgemein. Künstler-Lexikon*, München, 1835. — A. Seubert, *Allgem. Künstler-Lexikon*, Stuttgart, 1878. — Edward Edwards, *Napoleon Medals*, London, 1821. — Brun, *Schweizerisches Künstler-Lexikon*. — W. Wavre, *Musée neuchâtelois*, 1904.

BRANDT, HENRI FRANÇOIS OTTO (*Swiss*). Son and pupil of the preceding. He obtained at the age of eighteen a Prize for Medal-engraving from the Berlin Academy.

BRANDT (*Germ.*). Master of the Mint at Rostock, 1782-1795. His signature on the coins is **F. H. B.** or **F. B.**

BRANTH, CAJUS (*Germ.*). Mint-master at Altona, 1818. His initials **C. B.** appear on the coins struck under him.

BRANTH, HANS IAKOB ARNOLD (*Dan.*). Mint-master at Copenhagen, 1797-1810. His issues are signed **HIAB**. Previously he had been Mint-Master at Koenigsberg, 1776-97.

BIBLIOGRAPHY. — Jorgensen, *op. cit.*

BRAQUE, BERNARD (*French*). French Mint-master general during the fifteenth century.

BRASCHE (*Germ.*). Master of the Mint at Güstrow, 1495-1497. The currency issued by him bears his signature **B.**

BRASCHE, JACOB and **MELCHIOR** (*Germ.*). Mint-masters at Angermünde, *circa* 1508.

BRASHABER, PETER (*Germ.*). Master of the Ratzeburg Mint, 1678-1679. His initials **P. B. I.** appear on the coins.

BRASHER, ABRAM (*Amer.*). Jeweller and Die-sinker of the latter end of the eighteenth century, who struck the extremely rare and valuable Brasher Doubloon. We find the following particulars of this interesting piece in the *Proceedings of the American Numismatic and Archaeological Society*, 1899, p. 17: "Brasher issued his gold piece in 1787; it was about the size of a Spanish doubloon and was intended as a suggestion for a State coinage. On the obverse appears

the rising sun, as on the arms of New York, and on the reverse is an eagle with expanded wings. The name Brasher appears on the obverse. Although the suggestion was never adopted and Mr. Brasher reaped no pecuniary benefit, he unwittingly has raised to himself a monument of a most imperishable description. A few specimens — there are not more than six — of this rarity are preserved with jealous care, and whenever offered for sale command many hundreds of dollars”.

BRASSEUX FRÈRES (*French*). A firm of Die-sinkers who worked for the Dukes of Brunswick at the beginning of the nineteenth century. The name appears in full on a silver decoration for officers who served in the Spanish and Portuguese campaigns of 1810 to 1824; the Order was granted in 1824.

BRATEAU (*French*). Medallist of the modern French school. His latest works are : J. J. P. Rattier; — Louise Macha Helène Brateau; — The Centaur and Dejeaneira; — The Gallic Cock, &c.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français contemporains*, Paris, 1898.

BRATTLE, SIR JOHN (*Brit.*). Goldsmith; the King's Assay-Master at the London Mint from 1670 to 1690. He was succeeded by his son, **CHARLES**, 1690-1716.

BRATTINI, FRANCESCO (*Ital.*). Medallist of the second half of the eighteenth century. A Portrait-medal of Dr Pietro Paolo Molinelli (1702-1769) of Bologna, bears his initials **B. F.** and is dated 1769.

BRÄUER, JOHANN FRIEDRICH (*Germ.*). Goldsmith of Augsburg, who died in 1753. He was very clever in enamel work, and also cut stones and seals.

His mark on the plate is **I.**
F. B.

BIBLIOGRAPHY. — Dr H. Rosenberg, *Der Goldschmiede Merkzeichen*, Frankfurt am Main, 1890.

BRAUN (*Bohem.*). A contemporary Medallist, residing at Prague. In 1868, he cut a medal for the Sokol Society at Prague.

BIBLIOGRAPHY. — E. Fiala, *Beschreibung der Donebauer Sammlung Böhmischer Münzen und Medaillen*, Prag, 1888.

BRAUN, AUGUST CHRISTIAN (*Germ.*). Medallist attached to the Breslau Mint, † 11. September 1811. Before 1807 he resided at Königsberg, afterwards at Glatz, and died at Breslau.

BRAUN, JOHANN BARTHOLOMAEUS (*Germ.*). Medallist of the seventeenth century, who worked *circ.* 1636-1666, and died in

1684. He resided at Nürnberg, and is mentioned as having modelled the patterns in wax of the medals of Bishop Philip Valentine of Bamberg. The following medals are said to be Braun's work : Melchior Otto Voit of Salzburg, Bishop of Bamberg, 1642-1653 (undated); — Andreas Imhoof (1636); — Sigismund Gabriel Holzschuher (1642); — Christoph Fuerer (1645 and 1653); — Johann Jacob Tetzl (1646), 2 var. ; — Carl Erasmus Tetzl (undated); — Philipp Valentin Voit Rineck, Bishop of Bamberg (1653); — Karl Gustav von Pfalz-Kleeburg, later, King of Sweden (before 1654); — Christian Ernst von Brandenburg-Baireuth (after 1655); — Christian August von Pfalz-Sulzbach (1655 ?); — Wilhelm VI., Landgrave of Hesse (undated); — Albert von Brandenburg-Ansbach (undated). Treated in the same style and probably executed by the same artist are also : Georg Imhof (1659); — Georg Prodtmann (1666); — Johann Michael Dillherr (1666); — Helena Barbara Fürer, &c.

Braun married in 1659 Anna Maria Pfründt, the daughter of a medallist of great merit, and a medallist herself.

This artist distinguished himself by the elegance of his design; the hair especially he treated with wonderful softness. The portrait he often cast separately and fixed on the plain blank. The reverses mostly display charming representations of rustic scenery.

BIBLIOGRAPHY. — Erman, *op. cit.*, pp. 81-83. — Doppelmayr, *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern*, Nürnberg, 1730. — Ad. Hess Nachf., *Medaillen-Sammlung Eugen Felix*, Frankfurt am Main, 1895.

BRAUN, MARIA ANNA (*Germ.*). Born at Lyons in 1642, died at Frankfort-on-Main in 1713. She was the daughter of Pfründt, the sculptor and medallist, and was married to Johann Bart. Braun in 1659. As a modeller of Portraits in wax she attained a well earned reputation; her medals are also fine and bold; they are signed **AMP** or **AMB**.

BIBLIOGRAPHY. — Erman, *op. cit.*, p. 84. — Doppelmayr, *op. cit.* — Nagler, *op. cit.*

BRAUNSY, JOHANN ALBRECHT (*Germ.*). Mint-master at Zellerfeld (Hanover) from 1731-1739, under George II. of Great Britain.

BRAVI, ROMEO (*Ital.*). Contemporary Sculptor and Medallist, residing at Milan. He is the author of some Portrait-medallions, cast in the style of the early Renaissance medals. I have seen by him : Volta (Como Exhibition, 1899); — Marconi; — Gaetano Donizetti; — Pietro Mascagni, 1902; — Saverio Mercadante; — Lorenzo Perosi; — Vincenzo Bellini; — Giuseppe Verdi, &c.

BRAXMAR (*Amer.*). Contemporary Medallist, residing at New York. He cut dies for the New Jersey Order of Military Surgeons (*Amer. Journ. of Numismatics*, 1248).

BREHMER, FRIEDRICH (*Germ.*). Sculptor and Medallist, born on the 25th of November 1815, died at Hanover on the 2nd February 1889. He was appointed Mint-engraver and Medallist at the Royal Mint of Hanover in 1846. His bust of King Ernest Augustus, which appears on the Hanoverian coins from 1848 to 1851 and also on medals, as those commemorating the 81st Birthday of the Sovereign, 1851, and the Inauguration of the Ernest Augustus Monument at Hanover, 1861, is considered amongst the best works of that kind ever produced.

By Brehmer are also Portraits of King George V. (on the currency of that reign and medals, as that on the King's admission into the Masonic Order, 14 January 1857); — Grand Duke Peter of Oldenburg; — Prince George William of Schaumburg-Lippe (large medal issued by the town of Bückeburg on the Prince's Jubilee; — Jubilee Double Thaler, 1857; — and Thaler, 1860); — Prince Adolph George of Schaumburg-Lippe (Thaler of 1865; — Medal on his



Double Thaler of George V. of Hanover.

silver Wedding, with his bust and that of his consort Hermine, 1869); — K. F. Gauss, mathematician of Göttingen; — Dr H. Grote, numismatist, 1867; — Medal on the 25th Anniversary of the Hanover Artists' Club, 1867; — Dr G. F. Grotefend, 1848; — Pastor H. W. Bödcker, 1848; — W. A. von Rudloff, Postmaster General of Hanover, 1850; — Justus, Baron von Liebig, 1870; — 4th German Federal Rifle Meeting at Hanover, 1872; — Ernest von Bandel, 1875; — Börsenthaler of Bremen; — Double Thaler on the Visit of the Royal family to the Hanover Mint, 1854 (of this there is an imitation of later date); — Waterloo Commemoration Thaler, 1865; — East Friesland, Jubilee Thaler, 1865 (several varieties); — Vereins-Double Thaler, 1866 (sev. var.); — Silver Wedding of George V. and Marie, 1868; — Shooting Thaler of 1872; — Double pistole, 1854; — Pistole, 1855; — Half pistole, 1855; — Gold Crown, 1864; — Thalers, 1849, 50, 51, 52, 53, 54, 55, 56; — Double Thaler, 1854; — Mining Thaler,

1855; — Hameln Exhibition, 1857 (sev. var.); — Agricultural Prize-Medal, 1857; — Vereins-Thaler, 1857, 58, 59, 60, 61, 62, 63, 64, 65; — Vereins-Double Thaler, 1862 (*illustrated*); — Medal for Valour in the field, 1866; — Peace Thaler of Bremen, 1871; — Victory Medal of 1871; — Medal of merit of King Ernest Augustus of Hanover; — Visit of George V. to the Mint, 1853; — Ludwig von Beethoven, 1870, &c.

BIBLIOGRAPHY. — Schlickeysen, *op. cit.* — Marvin, *Medals of the Masonic Fraternity*, Boston, 1880. — P. Joseph u. E. Fellner, *Münzen von Frankfurt am Main*, 1897. — Ad. Hess, *Reimann Sale Catalogue*, 1895.

BREIS (*Austr.*). Assistant-engraver at the Mint of St Pölten, *circa* 1624.

BREITHUT, PETER (*Austrian*). Contemporary Medallist, born at Krems, on the 13th of June, 1869, and residing now at Vienna. He was apprenticed as a goldsmith to his father, and studied modelling and chasing under Professor Schwartz. He is one of the leading Viennese artists, who with such masters as Anton Scharff, Stephan Schwartz, Pawlik, and others rank second only to the French medallists. Ritter von Loehr commends Breithuts' work very highly.



Dr Anton Löw.



Frau Dr Löw and Daughter.

Amongst his latest works. I may mention : 1896. Portrait of the artist's mother; — Dr Hermann Rollett, 1896; — Lili und Mizi; — M^{me} Baic; — Chrystians, Viennese actor; — E. Pötzl; — Bab. Devrient-Reinhold, Actress; — 1898. Jubilee Exhibition of Baden; — Prälat Marshall; — B. Walter; — Presentation of Colours by the Austrian Emperor; — Insurance Company of Breslau; — Frau Dr Anton Löw and daughter; — Dr Anton Löw.

1896; — Hofrath Ritter von Raimann; — Plaque representing Venus and Bacchantes (or the three Graces) of charming design (reproduced in Roger Marx, *Médailleurs contemporains en France et à l'étranger*, pl. xxv, 3); — The Austrian Motor Club; — Portraits of Children; — Caspar von Zumbusch Medal; — Director Joseph Schönbrunner; — 1901. Fahnen-Medaille, 1851-1901; — Dr Neuda, on his 70th Birthday; — 2nd Centenary of the 6th Regiment of Dragoons, obv. Bust of Octavio Piccolomini R. The Archduke Franz Salvator; — Michael Thonet; — Millenary of Brixen; &c.

Breithut's style differs from that of his Austrian colleagues in a lack of detail, which however suits his female and children portraits remarkably well. This artist exhibited several medals at the Frankfort o/M. "Ausstellung Moderner Medaillen": H. M. The Austrian Emperor; — Fire Insurance Company of Breslau; — Frau Dr Loew and Daughter; — Bobie; — Rudi; — Dr Domanig; — Portrait of the artist's Mother; — H. E. Baron Gautsch.

BIBLIOGRAPHY. — A. R. von Loehr, *Wiener Medailleure*, 1899 & Nachtrag. — *Die Moderne Medaille*, Juli 1900.

BREMER, TONNIES (*Germ.*). Master of the Mint at Hanover, 1619-1628. His monogram **T B** appears on the coins.

BREN, DANIEL VON (*Germ.*). Mint-master at Glatz, 1628. Some Imperial coins of 1624 and 1625 bear his initials **DVB**, but their place of issue is not known.

BREN, PIERRE DE (*French*). Mint-master at Mirabel, previous to 1407, then at Embrun, where he was appointed on the 7th April 1408. He issued Ecus à la couronne, Dizains, Quarts, Liards, Patards and Mailles.

In 1409, he was appointed Mint-master at Briançon, and again in 1413.

BREND'AMOUR (*Germ.*). Editor of various medals on the Franco-German War, 1870-1871. He resided then at Düsseldorf.

BRENET, ANTOINE (*French*). Father of Nic. Guy Antoine Brenet. Medallist of the Revolution period; he engraved a commemorative badge of the Taking of the Bastille, 1790.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — *Histoire numismatique de la Révolution française*.

BRENET, GUY (*French*). Engraver of jetons, at Paris, *circa* 1726-1742.

BRENET, LOUIS (*French*). Son of Nicolas Guy Antoine Brenet. Medallist and painter; he was a pupil of Bridan and Bosio. Born at Paris in 1798, he carried the second prize in 1823 for medal-engraving: Paris hurling the arrow which wounded Achilles's heel. One

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of the medals in Mudie's National Series, Admiral Lord Exmouth, 1816, is signed by this artist (N^o 39).

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — R. Marx, *Les Médailleurs français*, Paris, 1897.

BRENET, NICOLAS GUY ANTOINE (*French*). Medallist born at Paris in 1773; pupil of Girod and Gatteaux; died in the same city in 1846. He largely contributed to the Napoleonic series of medals, executed under the direction of Denon; over 50 are by him; the following pieces are well-known: 1803. École de Pharmacie, Paris;



Napoleon's Preserving Fortune.

— 1804. Law School of Paris, jeton; — Plan for multiplying Dies, by Dupeyrat; — The Civil Code (2 var.); — 1804, Coronation Festivities (2 var.); — Napoleon's Preserving Fortune (*illustrated*); — 1805. *R.* Liguria reunited to France; — *R.* Napoleon's memorial to Desaix; — Jeton of the Prefecture of the Seine; — *R.* School of the Mines of Mont-Blanc; — *R.* The Emperor commands the Grande Armée; — *R.* French Colours retaken at Inspruck; — *R.* Austria subdued (2 var., one *illustrated*); — *R.* Venice restored to Italy; — *R.* Column of the Grande Armée; — 1806. *R.* Istria conquered; — *R.* Dalmatia conquered; — *R.* Conquest of Naples; — *R.* The Prince of Baden visits the Medal Mint (3 var.); — *R.* Confederation of the Rhine; — *R.* Triumphal arch of the Carrousel; — 1807. *R.* French standards upon the banks of the Vistula; — *R.* Battle of Preuss-Eylau; — *R.* Battles of Marengo and Friedland; — *R.* Napoleon and Frederick Augustus; — *R.* Creation of the Kingdom of Westphalia; — 1808. *R.* Union of Etruria with the Empire; — The English army arrives in the Peninsula; — Alexander I. of Russia; — *R.* Battle of Sommo Sierra; — *R.* Entry of the French into Madrid; — *R.* Queen Caroline (2 var.); — Queen Hortense (2 var.); — Road from Lucca to Pisa; — The figures of Medinet Abu (3 var.); — Chamber of Notaries at Versailles; — 1809. *R.* Battles of Abensberg and Eckmühl; — *R.* Passage of the Danube;

— Medical Society of Bordeaux; — 1810. Marriage of Napoleon with Marie Louise; — Prince Ferdinand, Grand Duke of Würzburg visits the Medal Mint; — R². To Desaix; — 1813. Battle of Würtchen; — 1814. February MDCCCXIV.

Previous to 1804, Brenet had cut a medal commemorative of the Conquest of Egypt by General Bonaparte, 1798; and another on the Treaty of Rastadt. After Napoleon's downfall, Brenet worked for Louis XVIII., Charles X., and Louis Philippe, and was rewarded for exhibits at the Salons of 1817, 1822, 1831, 1833, 1834, 1839, &c. His principal productions of that period are: Return of Louis XVIII. to France; — Entry of Louis XVIII. into Paris; —



Austria subdued, by Brenet.

1817. Marriage of the Duc de Berry; — 1822. Birth of the Duc de Bordeaux; — 1831. Agricultural Medals; — 1833. Medals representing the Medallie history of the reign of Napoleon; — Sappho on a rock holding a lyre; — 1834. The Colonne Vendôme (reduced to $\frac{1}{24}$); — 1835. Oath of allegiance to Louis Philippe of the cities of France; — The two statues of Napoleon I. placed on the Vendôme column in 1810 and 1833; — 1839. Attack on the Hôtel de Ville, 28th July; — Taking of the Louvre, 29th July 1830; — Medical Society of Bordeaux.

Soon after Charles X's accession, Brenet cut his State Seals.

Brenet did some very fine work as a Coin-engraver. His head of Napoleon I. was adopted after the coronation for the French silver currency. The first 5 Franc pieces of this new type were issued in

the year XIII of the Republic (23rd Sept. 1804-22nd Sept. 1805); they bear NAPOLEON EMPEREUR on obv. and RÉPUBLIQUE FRANÇAISE on R.; the signature of the artist BRENET appears on the truncation, whilst beneath is Tiolier's monogram. The same head is found on the coins of year XIV, 1806 and 1807. In 1807, Brenet somewhat altered the type, and a new issue came out at the end of the year with a laureated head of Napoleon, which was preserved until 1815. The legend of the R. was altered in 1809 to EMPIRE FRANÇAIS. At the Mint, Brenet worked under the supervision of Tiolier, who engraved the first coins of the Empire. A large number of patterns and trial pieces by Brenet of the years XI, XII and XIII of the Republic are still in existence.

Brenet executed also several medals of Mudie's National Series : Battle off Cape St Vincent, 1797, R. of N° 4; — Defence of Acre,



Obvs. of Five Franc Pieces of Napoleon I. by Brenet.

1799, by Admiral Sir Sydney Smith, R. N° 7; — Foundation of the Royal Military College of Sandhurst, 1802, R. N° 11; — Portrait of the Duke of Wellington, Obv. N°s 12, 15, 23, 25, 35, 36; — Battle of Albuera, 1811, R. N° 18; — The British Army enters Madrid, 1812, R. N° 21; — Battle of Toulouse, 1814. R. N° 26; — Treaties of Paris, 1814 and 1815, R. N° 29; — Return of Napoleon, 1815, obv. N° 32; — Surrender of Napoleon to Captain Maitland, 1815, R. N° 37; — and others of interest to English collectors; — Napoleon's Army of England leaves Boulogne, 1805; — Same R. but obv. by Droz; — Napoleon at Saint Helena, obv.; — The remains of Napoleon brought back to France by the Prince de Joinville, 1840.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des artistes de l'école française*, Paris, 1882. — Edw Edwards, *The Napoleon Medals*, London, 1821. — Bolzenthall, *op. cit.* — Dr F. P. Weber, *op. cit.*

BRENN, EPHRAIM (*Germ.*). Mint-master at Warsaw, 1774-1792. The currency issued under him bears his initials **E. B.**

BRENNER (*Germ.*). Master of the Mint at Hanover, 1619-1628. His signature on the coins is **T. B.**

BRENNER, VICTOR DAVID (*Amer.*). Contemporary Medallist, born at Shavly (Russia) of American parents; began as a Seal-engraver with his father at the age of fourteen. From 1888 till late in 1890 he practised as a Jewellery-engraver and metal type-cutter. In 1890 he went to New York, came back to Paris in 1899 for the purpose of studying and became a pupil of Louis Oscar Roty. He is now permanently established at New York, and is a Member of the American Numismatic & Archaeological Society of New York.



Rev. Dr William Augustus Muhlenberg.

By this Medallist are : Rev. Dr Muhlenberg Medal (issued by the American Numismatic and Archaeological Society, *illustrated*); — Charities and Correction Medal (issued by the same Society); — The Cullum Geographical Medal; — Portrait-plaquette of Fridtjot Nansen; — Dr Chauncey Depew Medal; — Plaquette commemorating the participation of America in the Universal Exhibition at Paris, 1900 (issued by the Commissioner General); — Portrait-medallions of George Aloysius Lucas; — J. Sanford Saltus; — C. Delacour; — Edward B. Fulde; — M^{me} Raynaud; — A young Lady; — Lady at her Piano (illustrated in *The Studio*, XXII, p. 229); — Children; — Anita Stuart and René; — Objects of Art; — Metal bindings for the history of Plantan, Moretus Museum, and for the Catalogue of Mr. Walter's Collection of Chinese coins (Baltimore); — Medal of St Luke's Hospital at New-York; — Medal of the American Geographical Society, &c.

Brenner understands the essential qualities desired in a medal. In a recent article written by him on "Art and the Medals" he says :

“It is evident, from certain conceptions of art, that it has two ends; the first, to imprint upon the spectator’s brain the faithful representation of any object in nature; the second, to guide the spectator to the object most worthy of contemplation, and convey to him the thoughts and feelings with which the object was regarded by the artist himself.



Obv. of Charities and Correction medal, by V. Brenner.

“In attaining the first end, the artist merely places the spectator where he himself stands; he sets before him the presentment of the object contemplated and leaves him. The spectator is alone. He can pursue the fancy of his own imagination or he may remain unmoved and unreflecting. No extraneous thought is imparted to him, no foreign idea, no unknown feeling forced upon him, save that dictated by his own faculties.

“Art, in achieving the second end, not only locates the spectator but holds communion with him, makes him share in its own intense feeling, carries him in its own enthusiasm, guides him to the beautiful, and when the spectator leaves, he is instructed, delighted, ennobled, by the sense of not only having been introduced to a new scene, but of having communed with a new mind, and having been endowed with the perception and emotion of a noble and penetrating intelligence.

“ It must be observed, however, that although it is possible to attain the first end of art, the representation of objects, without reaching the second end, the embodiment of thought, yet it is beyond possibility to achieve the second end without having previously attained the first. Nor is the portrayal of the sensations conducive to the highest art at all times at the command of the artist. He has his inspired moments when, wedded to the art and drawing upon his versatile intellectual resources, he can produce that which appeals to the mind of the analyzing spectator. ”.

BIBLIOGRAPHY. — *Proceedings and Papers of the American Numismatic and Archaeological Society*, 1897-1903. — Roger Marx, *op. cit.*

BRESLAY, ÉTIENNE (*French*). Mint-master at Angers, 1566.

BRERNER, JOHN (*Brit.*). London Goldsmith, under the reign of Henry V. In common with Bartholomew Goldbeter, John Paddeslie, and John Derlyngton, he was ordered “ to make weights for the noble, half-noble, and farthing of gold, sufficient for the several cities and boroughs; and to form ten puncheons for each weight, five of them with the impression of a crown, and the other five with a fleur-de-lis and to bring the weights, when stamped, to the council ”.

BIBLIOGRAPHY. — Ruding, *Annals of the coinage of Great Britain*, London, 1840, I, 266.

BRESCIA, FRA ANTONIO DA. *Vide* **ANTONIO** &c. *suprà*.

BRESTWETT (*Germ.*). Medallist of Schleswig-Holstein, worked during the fourth and fifth decades of the nineteenth century. There is a military decoration by him, granted in 1850 to the noble defenders of Schleswig-Holstein.

BIBLIOGRAPHY. — Brock, *Collection de Monnaies et Médailles de feu Christian Jürgensen Thomsen*, Copenhagen, 1869.

BRETON, HERCULE LE (*French*). Medallist of the latter part of Louis XIV.'s reign. He contributed with Thomas Bernard, Henri Roussel, Joseph Roettier, Jean Mauger, and others, to the Medallic series of Louis XIV. His best works date between 1685 and 1714. His signature is **H. B.** or **BRETON** in full. The following medals were engraved by him: 1692. King holding seal; — Capture of Rosas; — 1698. First Flemish War; — Capture of Tortosa; — 1693. Young bust of the King; — 1698. Taking of Limburg; — Homage to the Duke of Lorraine; — 1695. Clemency of the King; — 1702. The King on horseback; — The Siamese ambassadors; — Bust of the King (3 var.); — Defeat of the Spaniards; — 1705. Naval Battle of Carthage; — Capture of the Fort of Tabago; —

Taking of Cadaques and Castillon; — Taking of Ath, Barcelona, and Carthagera; — 1706. Taking of Camperdown; — 1707. Head of the King; — 1711. Engagement at Pforzheim; — Death of the Queen; — Female figure seated; — Battle of Fribourg; — a number of puncheons for the medals of the Elector of Cologne, M. Le Nostre, &c.; — M^{me} la Dauphine; — Taking of Rosas, 1645; — 1660. Citadel and Castle of Marseilles; — 1676. Naval Battle of Agosta; — Pont-Royal; — Visit of the Doge of Venice to France; — and a number of jetons, of 1698 and 1699, of Claude Bosc and others.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — J. J. Guiffrey, *Hercule le Breton, Revue numismatique*, 1889.

BRETSCHNEIDER, CHRISTOPH (*Austr.*). Master of the Mint at Brieg, 1669-1713. His issues generally bear the initials **C. BS.**

Bretschneider was born at Königsberg in Prussia, 2. February, 1637, † in February, 1714. He was engaged at the Mint of Brieg in 1662, and his initials **CB** or **CBS** appear on coins of 1666-1675, 1677, 1693 and later.

BIBLIOGRAPHY. — F. Friedensburg, *Studien zur Schlesien Münzenkunde*, 1896.

BRETSCHNEIDER, JOHANN CHRISTIAN (*Austr.*). Son of Christoph B., and Mint-master at Nagy-Banya. † 5th January 1703.

BRETSCHNEIDER, NOAH (*Germ.*). Die-sinker at Königsberg in Prussia, 1624-1660. He was employed with Marcus Koch at the Mint of that city. On a thaler of George William of Brandenburg of 1624, his initials **N. B.** appear besides those of his colleague **M. K.**

BRETTON, *vide* **BRETON** *suprà*.

BREUER, JOHANN GEORG (*Germ.*). Medallist, Mint-master, and Engraver at Brunswick, 1675-1685. Among his best medals, that on the Death of John George II. of Saxony and another with the portrait of General von Rabenhaupt certainly display a talent above the average. Breuer worked for the Dukes of Brunswick and Saxe-Weissenfels; he also resided for some time in Sweden and while there cut a number of medals illustrating the reign of Charles XI. His coin issues are generally signed **J. G. B.**

In the Reimmann Collection there was a medal by this artist, of 1667, of Rudolf August and Anton Ulrich of Brunswick, signed **BREVER**, and others, of 1676, on the Death of Augustus Frederick, eldest son of Anton Ulrich, and 1695, on the Death of Christina Sophia, Consort of Augustus William. Dr Erbstein (*Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte*) mentions one commemorating the alliance between Brunswick and

Saxony, 1678, and another with portrait of Duke Augustus of Saxony, signed I. G. B., 1673. Breuer signed his productions, B., BR., G. B, or I. G. B., and sometimes BREVER in full. He worked for the city of Brunswick, as well as for Duke Rudolph Augustus of Brunswick; coins of this prince and his brother Anton Ulrich were engraved by him as late as 1684; medals also exist of them by this artist, some dated as early as 1667, and one of Duke Augustus Frederick, who died during the siege of Philippsburg, 22. August 1676. Breuer also worked for Duke Augustus, Administrator of the Chapter of Magdeburg, Dukes Julius Francis of Saxe-Lauenburg, Christian Albert of Schleswig-Holstein-Gottorp, Gustavus Adolphus of Mecklenburg-Güstrow, &c. He was still living in 1695, when he was residing at Altona. His later coins and medals were executed for the Kings of Denmark and Sweden, the Dukes of Saxe-Lauenburg, Schleswig-Holstein-Gottorp, Kurland, &c. — Breuer further engraved Portrait-medals of Magn. Gabr. de la Gardie († 1686); — Gust. Otto Stenbock († 1685); — Carl Gustav Wrangel († 1676); — Gustav Bonde, and others.

Hildebrand (*Sveriges och Svenska Konungahusets Minnespenningar*, Stockholm, 1874) describes the following medals by J. G. Breuer: Queen Christina; — Charles Gustavus, R. NATVRA HOC DEBIT VNI (2 types); — Queen Hedwig Eleonora (4 var.); — Charles XI., 1665 (3 var.), 1666 (10 var.); — War between Sweden and Denmark, 1676 (3 types); — Maria Euphrosina, sister of Charles Gustavus, Souvenir Medal.

According to Nagler, there would have been two Medallists of the name of Breuer, but I believe the Brunswick artist to be the same as the one who worked for and in Sweden.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

BREZIN, MICHEL (*French*). Die-sinker, born at Paris, 1755, died 21. January 1828. He is the author of a number of pattern coins, which he executed for the Paris Mint in 1792 and 1793. A masonic medal of 1793 was cut by him, of which the R. type is similar to the pattern coins issued by him in the previous year.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française*.

BRICE, HUGH (*Brit.*). Mint-master at Calais under Edward IV., anni 19-22. "On the 16th Sept. 1465, Hugh Brice, deputy to the Lord Hastings, was desired by the king to take upon him the occupation and keeping of his mints and exchanges, and to have the charge thereof... It was ordered, that the said Hugh Brice should receive by weight, and deliver by weight, taking for the coinage of a pound Tower of gold 1 l. 0 s. 10 d., and for the same weight of silver 4 s. 6 d."

BIBLIOGRAPHY. — Ruding, *op. cit.*, II, 196.

BRICE, JEAN (*French*). “Général des Monnaies”, 1627.

BRICHAUT, AUGUSTE (*Belg.*). Editor of medals, jettons, unofficial pattern pieces, etc., amongst which are : Ferdinand Philip, Duke of Saxe-Coburg-Gotha ; — Edouard van Hende of Lille, 1882 ; — P. Mailliet, the author of a work on Obsidional coins ; — Van den Peereboom ; — Commemoration of the unveiling of a statue to Linnæus ; — Pattern Dollar of Queen Ranavalô III. of Madagas-



Pattern Dollar of Queen Ranavalô III., by Brichaut (?)

car (*illustrated*) ; — Pattern Five Francs of the Comte de Chambord ; — Fifth Centenary of the Discovery of America ; — Christopher Columbus ; — President Grover Cleveland ; and many other so-called *Pièces de fantaisie*.

M. Brichaut published in the *Revue belge de numismatique* several articles on coins and medals between 1870 and 1890. In collaboration with Charles Van Peteghem, he had begun the publication of a work entitled : “Souvenirs numismatiques de la Révolution française (1870-1871)”, of which however only two parts have been issued. His name appears on a medal of J. West Wilson, of Gothenburg, 1883, mentioned by Dr F. P. Weber.

Brichaut was for some time Attaché at the Mint of Brussels, but died in Paris within recent years.

BRIGONNET (*French*). Die-sinker of the first half of the nineteenth century. He executed a Pattern 5 Franc piece of Charles X.

BRIDAN, PIERRE CHARLES (*French*). Sculptor, born at Paris, 1766 ; died at Versailles, 1836. He is the author of several designs for medals, and has sometimes acted as a judge at the Salons.

BIBLIOGRAPHY. — — Roger Marx, *Les Médailleurs français*, Paris, 1897.

BRIDGENS, W. H. (*Amer.*). Die-sinker of New-York, who issued a series of Portrait-medals of the Presidents of the United States.

BRIEBA, ANTONIO (*Chilian*). Director of the Santiago Mint, 1872.

BRIENEN, JOHANN VAN (*Dutch*). Mint-master a. Harderwijk (Guelders), 1691.

BRIGANDINIER, HENRI (*French*). Goldsmith, and Coin-engraver at the Mint of Nancy, 1503-1505. He was a native of Bar. The document appointing Brigandinier to the office of Mint-engraver is worded as follows : “Don à l’office de tailleur en la Monnoye de Nancey pour Henry Brigandinnier, orfebvre, en en deschargeant BALTHASAR, autrefois tailleur de la dite Monnoye, lequel, par force de maladie, est tombé en paralisie, en façon que possible ne luy seroit exercer le dit office. Ledit don fait par le Roy jusques à son bon plaisir, *pourveu que le dit Hanry ira incontinent demourer à Nancy*. Mandant aux sénéchal de Lorraine, président et gens des Comptes audit Nancy que, par eulx prins et receu dudit Henry le serement, ensemble caution souffisante pour ce dheu et requis, iceluy mectent et instituent en pocession et saisine dudit office de tailleur et d’iceluy, ensemble des gaiges, droiz, honneurs et faveurs dessusdites, le facent, souffrent et laissent joyr et user plainement et paisiblement. Mandant en oultre et ordonnant à celluy qui par cy devant a accoustumé payer les gaiges dudit office, les paye, baille et délivre audit Henry aux termes accoustumez... Donné à Bar, le xiiij^e jour de janvier mil v^e et deux (1503, n. s.). Signé René”.

During this engraver’s term of office, the Mint of Nancy issued Half Florins in gold, Double Gros, Gros, Half Gros, Petits Blancs, Double-Deniers, Deniers, &c.

BIBLIOGRAPHY. — H. Lepage, *Les graveurs de Monnaies et Médailles des ducs de Lorraine*, Nancy, 1875.

BRIMEUX, MARIE DE (*French*). Princess of Chimay, Countess of Maegen, issued at Gorcum imitations of the Sovereigns of Mary I. of England, Rose Nobles of Edward III., with her titles *Maria a Brimeu, principessa de Chimaij, comitissa de Maegen*, and other coins copied from the currency of Deventer, Campen and Zwolle — which came very near forgery, and caused her to be reprimanded severely several times by the States of the Netherlands.

BRIONNE, MICHEL (*French*). Engraver at the Mint of La Rochelle, 1692-1720.

BRIOSCO, ANDREA (*Ital.*). Surnamed **RICCIO**. Goldsmith, Sculptor, and Medallist of Padua; born in 1470, died in 1532. The following medals are by him : — Portrait-medallion of himself, with the obv. legend ANDREAS. CRISPV. PATAVINVS. AEREVM. DI. ANT. CANDELABRVM. F. ; — Girolamo Cornaro and his consort Elena ;

— Lodovico and Gianpaolo Podocataro; — Elisabetta Quirini daughter of the Venetian Francesco Quirini, &c.

This artist was also an architect; he built the Church of Santa Giustina at Padua, and as a sculptor and founder, he modelled the beautiful bronze candelabra of the Santo at Padua finished in 1510 and the bas-reliefs of Girolamo and Marc Antonio della Torre, now at the Louvre. Very little is known concerning the life of Briosco; though a passage of Scardeone (*De Antiquitate urbis Patavii*, Basle, 1516) furnishes some scraps of information, from which we learn, that at some time the artist changed his surname of *Riccio* into *Crispus*, a surname with which he signed his own medal. Some plaques are also attributed to him by Molinier: Judith (signed R'O); — The Adoration of the Magi; — Christ's Entombment (4 var.); — St. George slaying the Dragon (2 var.); — Vulcan forging the arrows of Cupid; — Venus chastising Cupid; — Meleager and Atalanta; — The Rape of Deianeira; — Family of Satyrs; — Fame; — The Death of Dido; — Triumph of a Hero; — Male and Female figures kissing; — Ancient Sacrifice; — Engagement at the Gate of a City; — Death of Lucretia; — Donato (R. of the medal of Girolamo Donato); — Allegory on Virtue and Fame; — Allegory on Fortune and Virtue; — Allegory on Love; — Allegory on Glory or Fame; — Allegory on Calumny; — Amor leading the World, &c.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens*, Paris, 1883. — Keary, *Italian Medals in the British Museum*, London, 1880. — E. Molinier, *Les Plaquettes*, Paris, 1886.

BRIGHT & SON (*Brit.*). A firm of London Publishers, who issued a Portrait-medal of Dr Henry Jephson (1798-1878) of Leamington (*Amer. Journ. of Num.* 801-2).

BRIOT, DIDIER (*French*). A merchant of Damblain (Vosges), father of Nicholas Briot. In 1608, he leased, for a period of ten or twelve years the Mint of Charleville, which then belonged to the Duke Charles de Nevers; but three years after, he was dispossessed of his office, and retired to Sedan, where he obtained the right of coinage from the Duke of Bouillon. He had two sons: Isaac and Nicholas, of whom I shall give further details.

BIBLIOGRAPHY. — F. Mazerolle, *Nicolas Briot, médailleur et mécanicien*, 1580-1646.

BRIOT, FRANÇOIS (*French*). Medallist and Chaser in silver and tin to the Court of Wurtemberg, born *circa* 1550; died after 1616. He was probably a relative of N. Briot. The following medals by him exhibit very good work: Frederick, Duke of Wurtemberg, 1585; — Johann Frederick, 1585; — The Emperor Matthias, 1615; — Do, 1609; — Duke Frederick, 1593, and 1597; — Duke Johann Frederick, undated, and of 1609. The artist worked at Montbéliard,

and was Engraver to the Mint at Stuttgart from 1593 to 1609. A medal struck on Duke Frederick of Würtemberg being made a Knight of the Garter, 1593, is of especial interest to English collectors. Briot first resided at Montbéliard, where he began medal-engraving; his first recorded medal commemorates John Frederick of Würtemberg and bears the date, 1585. It was at about this time that he was appointed Chief-engraver to the Count of Montbéliard, Frederick of Würtemberg. In 1615, we find him at Besançon, endeavouring to introduce Nic. Briot's improvements in the method of coining. The last record of this artist dates from 1616. He had left the Count's employ, on account of some financial troubles, 1601. François Briot's celebrity is due principally to his various works as a chaser in silver, tin, and bronze; one of the most charming is a silver ewer which is said to have been melted down at the Mint of Rouen during the Revolution; the reverse of the basin bore a portrait-medallion of the artist with the inscription: SCVLPEBAT FRANCISCVS BRIOT. This production was imitated by the German chaser Caspar Enderlein, who placed his own portrait on it instead of that of the original.

BIBLIOGRAPHY. — De Champeaux, *François Briot, Grande Encyclopédie*. — *Jal, Dictionnaire critique de biographie*. — Castan, *Origines montbéliardaises de François Briot*. — Germain Bapst, *L'Étain*. — Tuetey, *Le graveur lorrain François Briot*. — Erman, *Deutsche Medailleure*. — Franks and Grueber, *op. cit.* — Mazerolle, *op. cit.*

BRIOT, ISAAC (*French*). Medallist, and Engraver on metal. Born 1585, died 1670. Probably a brother of Nicolas Briot, whose second wife, Esther Petau, was godmother to one of his children (1613). He engraved two fine works on contemporaneous costumes: *Diversitez d'habillements à la mode* (14 plates), and *Théâtre de France*, 1629 (22 plates). He later on purchased the right of coining, and filled the office of Mint-master until his death.

Apparently there were two Engravers of that same name. One of these contracted in 1646 to work the mints of Rouen, Saint-Lô, Rennes and Nantes. In 1643, he was authorized to strike, in conjunction with Jean Racle, an issue of 2 sous 6 deniers.

BIBLIOGRAPHY. — De Champeaux, *Isaac Briot, Grande Encyclopédie*. — Robert Dumesnil, *Le peintre-graveur franç.*, t. X. — *Jal, Dict. op. cit.* — H. Bordier, *La France protestante*. — Rondot and De La Tour, *op. cit.*

BRIOT, NICOLAS (*French*). A celebrated Coin-engraver and Medallist, born at Damblain (Bassigny, Duchy of Bar) in Lorraine, *circ.* 1579, died *circ.* 1646. He was Chief-engraver at the Paris Mint from 1606-1625; appointed to the same post at the Royal Mint, London, in 1633; Mint-master in Scotland, 1635-1639; Engraver of the coins of Lorraine, 1611-1624.

Briot succeeded Philip Danfrie at the Paris Mint, from whom he

had purchased the office on the death of his son. In 1611, he took the title of *Imprimeur en taille-douce et graveur des marques et effigies des monnaies de France*.

Briot's first wife, Pauline Nisse, died in 1608; he remarried in 1611 Esther Petau, who at his death in 1646 was left penniless; but on the Restoration of Charles II., she recovered the arrears due to her husband, amounting to 3000 l.

Briot invented or improved a new method of striking coins and medals by the balance, "which made them more perfectly round than they had ever been before", and submitted it to the Paris Mint authorities as early as 1615, but disgusted at the treatment he received, and pressed hard by his creditors he fled to England, between September 16 and October 31, 1625, where on 27. January 1633, he was appointed Chief-engraver to the Royal Mint, after having been employed at the Mint, at least since 1628, when he engraved coin-dies for Charles I. Between 1635 and 1639, he held the office of Master of the Mint in Scotland. During the Civil War, it is said he retired to Oxford, where he died in 1646. M. Mazerolle has established the fact that Briot had returned to France in 1642 or 1644, and came back to England very soon after. It is suggested that from 1642 to 1646, Briot followed the English King in his capacity of Engraver to York and to Oxford. Rymer, *Foedera*, XIX, 40, quotes the following record of the artist's appointment at the Mint: "On 16 Dec. 1628, the King granted him the privilege to be a free denizen, and also full power and authority to frame and engrave the first designs and effigies of the king's image in such size and forms as are to serve in all sorts of coins of gold and silver."

The English series of coins and medals owe a large number of productions to this artist: GOLD COINS. *Unite*, mm. B and flower on obv., B on R. Bust of King to l., crowned, in lace collar, armour, and mantle; behind XX. R. FLORENT. CONCORDIA. REGNA. Square garnished shield, crowned, between C R (*Rud.* pl. xiv, 1); — others, var. of reading, mintmark, and disposition of arms (5 or 6 known); — *Half Unite*, similar type R. CVLTORES. SVI. DEVS. PROTEGIT (*Rud.* pl. xiv, 2); — others, var. of legends, &c.; — *Angel*, usual type, but Michael's figure smaller, with both legs straight, and X under left wing; R. AMOR. POPVLI. PRAESIDIUM REGIS; small B in front of prow of ship (*Rud. Suppl.* VI, 25) *ext. rare*; — *Double Crown*, similar to *Unite* (*Rud.* XIV, 2); — others, var. of reading, &c.; — *Crown*, similar to *Double Crown*, mark of value V on obv., *ext. rare*. SILVER COINS. *Crown*, mm. B and flower, King on horseback to l. R. CHRISTO. AVSPICE. REGNO Oval garnished shield, crowned, between C R (*Rud.* pl. xxi, 10) (this coin was probably struck in

1633); — others, var. of reading, &c.; — *Half Crown*, similar (*Rud.* pl. xxii, 7); others, var. (*var. Rud.* pl. xxi, 11, &c.); — *Shilling*, bust to l.; behind XII, R. Plain square shield on long cross fleury (*Rud.* pl. xxi, 12); — another, without B on R. (*Snelling*, X, 4); — another, mm. small lozenge and B (*Hawkins*, n° 3); — another, mm. anchor on both sides; — another, mm. anchor and B (*Rud.* XXII, 8; *Sn.* X, 8); — others, var. of reading, mintmark, &c. — *Sixpence*, same as shilling (*Rud.* XXII, 7; *Sn.* X, 7); — several varieties of legend and mint-mark, &c.; a rare variety bears the mark of value VI; — *Half-Groat*, bust to l. R. Square-topped shield over a cross fourchy (*Rud.* pl. xxii, 12; *Sn.* pl. x, 1); — others, var. of mm. &c.; — *Penny*, similar to half-groat (*Rud.* pl. xxii, 13, *Sn.* pl. x, 2) and varieties. — PATTERN COINS. *Gold*.



Halfcrown, by Briot, 1628.

Broad, 1630, bust to l. R. AVSPICIIS.REX.MAGNE.TVIS. Square garnished shield, &c. (*Montagu collection*); — another, (*Snelling*, pl. vi, 3) and var. — SILVER COINS. *Broad*, 1630 (*as Sn.* pl. vi, 3); — others, var. (*Sn.* pl. vi, 1 and 2); — another, bust of King, head bare (*Rud.*, pl. xxi, 9); — *Crown*, bust of King to l., R. HAVD.VLLI.VETERVM.VIRTUTE.SECVNDVS. King on horseback to l. (*Comp. Sn.*, pl. vi, 7); this coin is called the *chef-d'œuvre* of Briot in the Montagu sale catalogue, and is of the highest rarity; — another, The four shields of England, Scotland, France and Ireland arranged in cruciform fashion R. King on horseback, below B (only 3 specimens known); — *Half Crown*, 1628, obv. O REX.DA.FACILEM.CVRSVM. King on horseback to r.; in exergue : N.BRIOT F. R. ATQVE.AVDACIBVS.ANNVE.COËPTIS. Oblong garnished shield (*Rud.* pl. xxii, 2) (*illustrated*); *Shilling*, bust of King to l. R. CHRISTO AVSPICE REGNO (*Rud.* pl. xxii, 1); — another, of 1635 R. ARCHETYPVS.MONETAE.ARGENTAE.ANGLIAE. Plain square shield (*Rud.* pl. xxii, 6); — another, R. FIDEI.DEFENSOR. Square shield crowned (*Rud.* pl. xxii, 5); — *Groat*, 1634 (*Snell.*, pl. v, 32); —

Threepence, 1634. *R.* SALVS.REIPVB.SVPREMA.LEX. Square shield on cross fleury (*Rud.* pl. xxii, 11); — *Half groat*, *R.* IVSTITIA.THRONVM.FIRMAT, unpublished type; — Another, obv. ANG.SCO.BR.ET HIB. *R.* FIDEI DEFENSOR, large crown above two interlinked C's, and without B below, unpublished type; — *Penny*, obv. as threepence, *R.* as half groat (*Sn.* pl. v, 23); — *Three Halfpence*, bust of King to l., *R.* CHRIS. AVSPICE.REGN. Rose, unpublished; — *Five Farthings*, as last (*Sn.* pl. v, 24); — *Halfpenny*, obv. C.R. crowned *R.* Rose (*Sn.* pl. v, 18). — COPPER COINS. *Farthing*, with CAROLVS in full, and neat workmanship, supposed to be by Briot; — another, with B (for Briot) on *R.* after REX; — *Farthing Token*, *R.* TYPVS. MONETÆ.ANGL AERIS. Crown over two sceptres in saltire; — *R.* FIDEI DEFENSOR. Two C's interlaced surmounted by a crown, and several varieties; — *R.* FLOREBIT.IN.AEVVM Rose; — *R.* REGIT.VNVS.VTROQVE. Sceptre and trident, &c.; — Obv. Rose, and B (for Briot), *R.* Crowned thistle between C—R, 1640; — *Halfpenny*, King's head to l., B after the inscription. *R.* + C $\frac{1}{2}$ D R + crowned, &c. (*Snell.* pl. v, 21). There are some patterns in silver for the Halfpenny and Farthing, all very rare.

In the Scotch series, we find also a number of coins, of which Briot cut the dies. When it was first contemplated to make the artist Master of the Edinburgh Mint, one of the principal objections urged against his appointment, was "that the sinking of Irnes was incompatibill with the Maister of Mynt, and that never in Scotland a Mayster of Mynt wes sinkar, or one that could sink" (*Cochran-Patrick, Records of the Coinage of Scotland*, vol. II, p. 108). He was however elected to the post of Master of the Scottish Mint by "the Kings majestie" on the 7th August 1635. The following *Scottish* coins were engraved by Briot: 1636, Pattern milled coinage consisting of the *Half-Merk*, *Forty-and Twenty-Penny pieces*, with B below bust and *R.* legend .IVSTITIA. THRONVM. FIRMAT; — 1637, *Three-Pound piece* Scottish or *Crown sterling* *R.* QVÆ DEVS. CONIVNXIT. NEMO SEPARET (3 or 4 var.); — *Thirty-Shillings*, or *Half-Crown sterling*; — *Twelve-Shillings*, or *One Shilling sterling*; — *Six-Shillings*, or *Sixpence sterling* (*Burns*, 8, 9, and 10); — *Half-Merk*. *R.* CHRISTO AVSPICE.REGNO (2 var.); — *Forty-Penny piece*. *R.* SALVS.REIPVBLICE.SVPREMA LEX (2 var.); — *Twenty-Penny piece*. *R.* IVSTITIA. THRONVM.FIRMAT (5 var. *Burns*, 15-19); — Intermediate issue, *Thirty-Shillings* (*Burns*, 20); — *Twelve-Shillings* (*Burns*, 21); — *Forty-Penny piece* (*Burns*, 22 and 23). — There is also an issue of coins bearing the initials of Briot as well as those of Falconer, who was Master of the Mint conjointly with his father-in-

law; these coins are : *Twelve-Shilling piece* (Burns, 24); — *Six-Shillings* (Burns, 25 and 26); — *Forty-Penny piece* (7 var., Burns, 27-33); — *Twenty-Penny piece* (4 var., Burns, 34-37). In 1639, Briot ceased his connection with the Scottish Mint, and was succeeded by Sir John Falconer. The Scotch medal series owes to Briot a Coronation medal of Charles I. for Scotland, of which several varieties are known, and a scarce medalet of John Stuart, Earl of Tracquir, struck in 1625, on his appointment as Lord Treasurer (Cochran-Patrick, *op. cit.*, pl. xvii, 4).

Among the English medals, Briot engraved : Dr Sir Theodore Turquet de Mayern (1573-1655) of London, 1625, first physician



Return of Charles I. to London, from his Coronation in Edinburgh, by N. Briot.

to James I. and Charles I.; — Coronation of Charles I., small embossed plate without R., intended for a card counter, 1626; — Henrietta Maria, consort of Charles I., 1624, obv. Bust facing; no R.; — Tribute to Henrietta Maria, 1628; — Charles I., 1628 and 1629 (3 var.), supposed to be patterns for shillings; — Charles I., 1628 (2 var.), probably intended for patterns of half-groats; — La Rochelle Expedition, 1628; — The Star of the Order of the Garter, 1629; — Baptism of Prince Charles, 1630 (2 var.); — Dominion of the Sea, 1630 (4 or 5 var. (*one illustrated*)); — Patterns of 1630, probably for Broads (4 var.); — Return of Charles II, to London, 1633 (2 var.); — Charles I.'s children, 1635 (3 var.); — Installation of Prince Charles, 1638 (2 var.); — Charles styled Prince of Wales, 1638; — Dominion of the Sea, 1639; — Sir Robert Pye, Counter, circa 1640; — Peace or War, 1643; — Call to Unanimity, 1648 (2 var.; the obvs. were cut in 1643, the R.s. are by another artist); — Badge of Charles I. R. Rose; — Charles I., pattern for a Shilling (*Sn.*, pl. v, 36); — Seal of Charles I.; &c.

From 1613 to 1625, Briot was Graver-general of the French

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coins, and from 1611 to 1624 he worked at the same time for the Duke of Lorraine, cutting for him coin and medal-dies, and thus incurring the displeasure of the Paris Mint authorities. From 1616 to 1625, he vainly endeavoured to persuade the Mint authorities to



Dominion of the Sea, by N. Briot.

introduce machinery to strike the currency, and he repeatedly made experiments before the King's commissioners, MM. de Boissise et de Marillac.

In 1607, he was commanded to execute Piedforts for Ecus, Half

Ecus, Francs, Half and Quarter Francs, 16 and 8 Sol pieces, Douzains, Doubles and Deniers.

Certain French patterns are of the highest rarity, more especially the Franc and Demi-Franc of 1616 and 1617 with the legend : *Épreuve faicte par l'expres commandement du roy Louis XIII*, and a Teston, bearing the arms of France supported by two angels. The following pieces were also engraved by Briot : Pattern Quart d'Ecu, 1616; — Pattern Teston, 1616; — Pattern Franc, 1618, grained edge; — Another, with inscription on edge : PERENNITATI.IVSTISSIMI.REGIS; — Pattern Half and Quarter Franc (4 var.); — Pattern Half Franc, 1616, Bust R. COMMANDEMENT.DV.ROY.LOVIS.XIII; — Another, 1627, R. Large L; — Pattern Quarter Franc, 1625; — Douzain of 1618; — Pattern 15 Denier piece, 1616; — Double Tournois, of 1613, and several following years.

The coins executed by Briot for the Duke of Lorraine, Henry II., are also very fine, and especially some medals struck in honour of that ruler. For Bishop Erric of Lorraine, he engraved in 1608 a gold Florin, FLORENVS AVREVS, and the Teston, Half, and Quarter, and again in 1612 and 1613 Florins for Charles of Lorraine-Chaligny.

Briot is the author of a large series of Counters and Jetons which are generally signed N.B., and commend themselves by the beauty and finish of the work : Henry IV. of France, 1608 (4 var.); — Do, 1609; — Do, 1610 (4 var.); — Henry IV. and Charles de Gonzague, 1608; — others, of various types (6); — others of 1609; and 1610 (9); — Henry IV., 1611 (3); — Marie de Médicis, 1608, 1611, and 1615 (3 var.); — Louis XIII., Coronation R. RHEMIS, 1610 (2 var.); others on various events, 1611-1616 (*Rouyer*, nos 31-65); — Daniel Filleau, 1611; — Henry IV., Paris, 1608; — Do, Rouen, 1608; — Do, Orléans (2 var.); — Do, Metz, 1608; — Do, Nevers, 1608; — Charles de Gonzague, 1608; — Henry IV., Metz, 1610; — Louis XIII., Paris, 1611 and 1614; — Do, Amiens 1615 (2 var.); — Albert and Elizabeth, 1609 (2 var.); — Charles, de Gonzague, 1608 (3 var.); — Catherine de Lorraine, 1608; — Charles de Gonzague, Nevers, 1608, and others (3); — Charles de Rémoncourt, Abbot of Gorze, 1611-1612 (3 var.); — Henry II., Duke of Lorraine, badge of 1612 (2 var.); — Counter of same date (4 var.); — Chambre des Comptes de Lorraine et Barrois, 1612, 1613 and 1614; — Erric, Bishop of Lorraine (2 var.); — Bishop Juxon; — Henrietta Maria of France and Charles I. of England; — Charles I., 1630, 1643, 1648 (*sic*); — John Stuart, Earl Tracquir; — Robert Pye; — Louis XIII. (*Rouyer*, nos 103 and 104); — Louis XIV. and Anne of Austria (2 var.); — Louis XIV. R. Arms (3 var.); — Do, King on horseback (*Rouyer*, n° 109); —

Henry IV. \mathcal{R} . IVS. DEDIT. ET. DABIT. VTI. (2 var.); — Augustus; — Tiberius; — Caligula; — Nero; — Otho; — Counters of Julius Caesar, Claudius, Galba, Vitellius, Vespasian, Titus, and Domitian have not yet been found, but were engraved by Briot; — James I. of Great Britain \mathcal{R} . Under crown Vs. VID.; below B; — Louis XIV. \mathcal{R} . $X^D XII^G$; — Do, $V^D VI^G$; — Do, $II^D XX^G$. A weight for the Spanish Piastre of 8 Reals of Philip IV., $XXI^D VIII^G$ is also attributed to Briot, and there are no doubt numerous other pieces, unsigned, that might be assigned to him.

Briot worked at the Mints of Paris, Nancy, Charleville, Sedan, Verdun, London, Edinburgh, Oxford, York, &c., and his various productions all show a wonderful talent. Beyond introducing machinery to supersede the "less rapid and more clumsy method of striking coins with the hammer", he reformed the method and style of engraving, which his pupils like Blondeau, and especially Thomas Simon, brought to a rare state of perfection. Mr H. A. Grueber of the British Museum says of Briot that "his dies for coins and medals are gems of medallic art" (*Illustr. of Brit. History*), an opinion which other writers fully endorse, and especially M. J. Rouyer, who in his work has sought to fully establish the talent and originality of the artist against the attacks of M. Fernand Mazerolle in *Nicolas Briot, médailleur et mécanicien*. I shall only quote the following appreciation: "Après avoir mentionné des médailles et des monnaies du règne de Louis XIII, faites de 1610 à 1618, et attribuées à Nicholas Briot, puis différentes pièces qu'il aurait exécutées à l'étranger, M. Mazerolle poursuit ainsi: — Il nous semble impossible que l'auteur d'aussi médiocres œuvres que les médailles ou monnaies de Henri II (duc de Lorraine), et de Charles I (roi d'Angleterre), puisse revendiquer comme due à son seul talent, la série vraiment remarquable de Louis XIII. — Des monnaies du duc de Lorraine, Henri II, il n'en est que bien peu que l'on puisse considérer comme étant sorties de coins gravés par Nicolas Briot, et celles qui sont dans ce cas, se font remarquer par leur perfection. (H. Lepage, *Notes et documents sur les graveurs des monnaies et médailles en Lorraine*, 1875). Presque tous les coins des monnaies du duc Henri II ont été gravées par le tailleur ordinaire attaché à l'atelier monétaire de Nancy, Demenge Crocx. L'attaque de M. Mazerolle, pour ce qui concerne les monnaies mêmes, en dehors des médailles, se trouve donc porter uniquement sur les monnaies anglaises, sur ces monnaies de Charles I. dont Briot avait su faire, suivant l'expression de Le Blanc, » les plus belles monnaies du monde". (*Traité historique des monnaies de France*).

Beside the medals on the Coronation of Louis XIII, which exist in several sizes and varieties and some of which were formerly attributed to Dupré, although they bear the unmistakeable signature of Briot,

M. Rouyer enumerates the following : Coronation of Marie de Médicis ; — Louis XIII., various, dated, 1613, 1614, 1617, 1623 as well as a number of others representing celebrities of the reign of Louis XIII. They are remarkable for their beautiful execution.

Briot essayed also copper-plate engraving : Portraits of Louis Potier de Gesvre, 1589 ; — the botanist Jean Bauhin, 1601 ; — James I. of England, &c. and in 1615, he wrote a pamphlet on his proposed improvement in the coinage : *Opusculé raisonné des moyens et proportions pour faire toutes les monnoies du royaume à l'avenir uniformes et faire cesser toutes fabrications* (Paris, 1615, 8°).



Coining Press, worked by hand ¹.

Briot trained two great artists : Blondeau, and Thomas Simon, who mark the *apogee* of medallic art in this country.

As an inventor and mechanic, the following instruments are said to have been introduced by Briot : 1. A kind of *chisel* to make the ingots of metal thinner, a tool which was soon abandoned on account of the excessive waste it occasioned ; — 2. A *cutter*, almost identical to that of the Mill ; — 3. A *laminating machine* ; — 4. A *coining-press* or *monnoyoir*, which was composed of two engraved cylinders, a machine that was then used in Germany ; it had the defect of producing bent pieces, but Briot partly remedied that inconvenience by adopting two cranks to his press. These improvements in the method of coining did not meet with commensurate

1. From the engraving given in *Monnaie*, E. Babelon, *Grande Encyclopédie*.

encouragement from the French authorities, but in England, they were better appreciated, and in this country Briot did much to bring about that revival in medallic art, which Simon and his school rendered so conspicuous. There can be no doubt, however, that Briot's productions were greatly influenced by the art of the celebrated French medallist of the seventeenth century, Guillaume Dupré, under whom he had worked for several years. M. F. Mazerolle has ascertained beyond doubt that the beautiful series of piéforts, francs, $\frac{1}{2}$ and $\frac{1}{4}$ francs, with the portrait of Louis XIII. (1618) were struck from dies engraved by N. Briot, after wax models by Dupré.

"Nicolas Briot", observes M. Fernand Mazerolle, "est une des figures les plus curieuses du commencement du xvii^e siècle. Habile mécanicien, mais aussi homme très adroit, sachant se conserver, pendant près de dix ans, la faveur royale, il fut pendant ce temps un des personnages les plus importants de l'ancienne administration monétaire. Proposant l'emploi d'instruments déjà connus, dont il se disait l'inventeur, les abandonnant ensuite pour se servir de ceux qu'il considérait comme défectueux, empiétant sur les charges de ses collègues, corrompant ses juges, son ambition sans bornes et sa mauvaise foi amenèrent sa ruine, malgré ses hautes protections; il termina sa carrière en établissant à l'étranger les procédés de fabrication de la Monnaie du Moulin dont il avait surpris le secret".

BIBLIOGRAPHY. — H. Lepage, *Nicolas Briot, graveur des monnaies du duc de Lorraine*, Nancy, 1858. — H. Bordier, *La France protestante*. — Jal, *Dictionnaire critique de biographie*. — Redgrave, *Dictionary of Artists of the English School*. — F. Mazerolle, *Nicolas Briot, médailleur et mécanicien*, Bruxelles, 1891. — J. Rouyer, *L'œuvre du médailleur Nicolas Briot en ce qui concerne les jetons*, Bruxelles, 1895. — Franks and Grueber, *Medallic Illustrations of the History of Great Britain*, London, 1885. — Ruding, *Annals, &c.*, London, 1840. — Kenyon, *Gold Coins of England*, 1884. — Hawkins, *Silver Coins of England*, 1887. — Montagu, *Copper Coins of England*, 1893. — Snelling, *Works on Coins, Medals, Seals, &c.* — Burns, *Coinage of Scotland*, 1887. — Cochran-Patrick, *Records of Coins and Medals of Scotland*, 1884. — Hoffmann, *Monnaies Royales de France*, Paris 1878. — Dauban, *Nicolas Briot, Revue num. française*, 1857. — R. Serrure, *Bulletin de Numismatique*, 1892. — *Journal de la Société d'archéologie lorraine*, 1875 and 1893. — *Revue belge de Numismatique*, 1893-1895. — Hensley, *Numismata Cromwelliana*. — *Annuaire de la Société franç. de Numismatique*. — W. Wroth, *Nicholas Briot, Diction. of National Biography*. — Mazerolle, *Médailleurs français*, 1902.

BRISELE, HENRY (*Brit.*). Master of the Mint, under Edward III. *Vide* BRUSLEY.

BRISEUR, GEORGES (*French*). Engraver at the Mint of Nancy, circa 1531-1552. He succeeded Nicolas Valet, and cut the dies for Testoons, $\frac{1}{4}$ Testoons, Double Gros, $\frac{1}{2}$ Gros, Petits Blancs, 3 Denier pieces, Double Deniers, Petits Deniers, and Mailles.

BIBLIOGRAPHY. — H. Lepage, *op. cit.*

BRISEUR, NICOLAS (*French*). Master of the Mint at Nancy, 1563-1574. The coins issued under him bear the letters **N.B.** or **B.** He

succeeded Hugues Courcol, and is the first French Mint-master whose monogram is found on the currency. Documents of 1562, 1564, 1567, 1569, and 1572, give accounts of the monies struck under his term of office.

BIBLIOGRAPHY. — H. Lepage, *op. cit.*

BRISSART-BINET (*French*). Edited a series of medals commemorating events of the 1848 Revolution at Rheims.

BRISSET, JEHAN (*French*). Mint-master at Châlons-sur-Marne, 1426-1428.

BRITTEU (*Amer.*). Contemporary Die-sinker of Lima (Peru). His name appears on a Peruvian war medal of 1863.

BROCCETTI, GIUSEPPE (*Ital.*). A Florentine Medallist of the first half of the eighteenth century. One of his best known medals is that struck in honour of the *prima donna* Faustina Bordoni of Bologna, of which two varieties exist.

BIBLIOGRAPHY. — Bolzenthalt, *Skizzen zur Kunstgeschichte der modernen Medail-len-Arbeit*, 1429-1840.

BROCK, THOMAS (*Brit.*). R. A., Sculptor, was born in 1847 at Worcester, where his father, William Brock, was a decorator. He was educated first at the Government School of Design in that city, then came to London and studied at the Royal Academy, where he obtained both silver and gold medals. He became a pupil and afterwards an assistant of the late J. H. Foley, the sculptor. After Mr. Foley's death he completed the numerous works unfinished by him, the chief of these being the O'Connell Monument in Dublin. Among Mr. Brock's ideal works may be mentioned "Salmacis", "Hercules strangling Antaeus", Statuettes of Paris and Oenone, and a large equestrian group, "A Moment of Peril," purchased for the nation by the Royal Academy. He exhibited at the Royal Academy in 1889 "The Genius of Poetry". Among portrait statues may be named Richard Baxter, Robert Raikes, Sir Rowland Hill, Sir Richard Temple, Sir Erasmus Wilson, the poet Longfellow (the latter for the Westminster Abbey Memorial), Sir Richard Owen, a bronze, now in the Natural History Museum, South Kensington; Dr Philpott, a marble bust in Worcester cathedral; Lord Bowen; Lord Derby; Sir Richard Quain. In the Royal Academy's Exhibition of 1898 he had no less than five sculptures, including a statue of Eve, and a bronze bust of Henry Tate, to be placed in the National Gallery of British Art. He was elected an Associate of the Royal Academy Jan. 16, 1883; R. A. in 1891." (Victor G. Plarr, *Men and Women of the Time*, London, 1899.)

Brock is the designer of the bust of Queen Victoria which appeared on the coinage of 1893. It is a much more artistic and

popular portrait of the late Queen, than that on the Jubilee issue, with the ridiculously ill-balanced crown. The reverse of the Half-crown, consisting of the arms of the United Kingdom contained in a shield surmounted by the imperial crown and surrounded by the collar of the Garter, with the inscription FID. DEF. IND. IMP. — HALF CROWN, is also by the same artist. His bust of Queen Victoria appears on the Mint Diamond Jubilee medals, on the R \mathcal{L} . of which Wyon's young head of the Queen has been used.



R \mathcal{L} . of Half Crown.

Obv. of Crown.

Obv. of Half Crown.

The artist's design for the 1893 coinage and head of Queen Victoria for the official Diamond Jubilee Medal, 1897, issued by the Royal Mint, appear to be his only medallic productions.

BRODUS, LOUIS (*French*). Engraver at the Mint of Montpellier, circ. 1695-1720.

BRODUS, LOUIS II (*French*). Mint-engraver at Perpignan, 1728-1740.

BROGGI, FRANCESCO (*Ital.*). Milanese Die-sinker; he was a pupil of Putinati, and was attached in 1848 as Assistant-engraver to the Mint of Milan; he died in 1857. By him are the following medals: Coronation of Ferdinand I., of Austria, 1838 (sev. var.); — Gian Galeazzo Sforza, Builder of the Milanese Dome; — Visit of the Emperor and Empress of Austria to Milan; also Portrait medals: Dr^s Johann Peter (1745-1821) and Joseph Frank, of Vienna and Wilna; — Dr Christopher Hartung of Milan, 1843; — Carron, 1831; — Bartolomeo Romilly, Archbishop of Milan, 1847; — Dr Malachia de Cristoforis, of Milan, &c.

BROGGI, LUIGI (*Ital.*). Contemporary Medallist, residing at Milan. In 1890 he cut a medal in honour of Crispi, which was presented to that statesman as a testimony of the Italian nation's gratitude for his numerous services. The commemorative medal of

the Cremation Society Meeting at Milan, 1890, is also by him as well as another of the People's Bank of Bergamo.

BIBLIOGRAPHY. — *Rivista italiana di Numismatica*, 1893.

BRONDES, FRANÇOIS (*French*). Mint-engraver at Montpellier, 1764.

BRONDES, JEAN ANDRÉ (*French*). Engraver, born at Toulouse, 16. April 1694, and worked there from 1719 to 1732, in which year he was appointed Mint-engraver at Montpellier.

BIBLIOGRAPHY. — N. Rondot, *Les Médailleurs et les Graveurs de monnaies en France*, 1904.

BROOK, ROBERT (*Brit.*). Comptroller of the London Mint, under Sir Martin Bowes, anno 36 of Henry VIII.

BROOKE, SIR JAMES (*Brit.*). Rajah of Sarawak (Borneo). His initials or name appear on a series of coins issued by him since 1841, and comprising the Cent, half, and quarter.

BROOKE, C. (*Brit.*). Son of the preceding, and also Rajah of Sarawak, after 1870. His coinage consists of Cents, half, and quarter Cents, which since 1882 have been struck by Messrs Heaton and Sons, now The Mint, Birmingham.

BIBLIOGRAPHY. — Atkins, *Coins and Tokens of the Possessions and Colonies of the British Empire*, 1889.

BROOKES & ADAMS (*Brit.*). A firm of contemporary Birmingham Die-sinkers. The chief partner, Mr. Thomas Brookes, was born at Birmingham, 4th February 1831; he was apprenticed to Allen and Moore in 1844, and worked under the late Joseph Moore until 1855, assisting him in the engraving of sporting, livery, naval, and military button work. He cut a variety of medal-dies in the gothic style for Messrs Hardmare and Co while with him; also, the head of Roscoe, the historian, to commemorate the centenary of his birth at Liverpool, March 1853; — Several of the Brodrick Series of King Edward and his Schools; — Head of Robert Nelson, founder of the Bath Blue Coat School; — Sir Joseph Paxton R. View of Sydenham Crystal Palace (opened May 1854); — The Queen's Visit to Manchester, 1851; — Various coins for the Argentine Republic, &c.

Mr. Brookes commenced on his own account in partnership with Mr. Thomas Adams, 1855, who was also an apprentice of Joseph Moore. From that time to the present day, the firm has executed a large number of works of which I shall only enumerate the principal: Seals for various companies which were promoted from 1857, such as the Royal Mail Atlantic Steam Ship Co, Exchange Life Assurance Association, The Chartered Mercantile Bank of India, London and China, &c.; — Medal of Montgomery, the poet. R. Open Bible, 1862; — Sheffield medal to commemorate the Marriage of the Prince and Princess of Wales; — 1862, Exhibition

medals; together with others to celebrate the principal events of later years, including Queen Victoria's Jubilee, 1887, the Diamond Jubilee medals for the Liverpool Corporation, 1897, the Accession, 1901, and Coronation, 1902, of Edward VII.


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BROOKS R. E. (Amer.). Author of two Portrait-medals of Dr James Read Chadwick of Boston, 1897 and 1900.

BROOKS, S. (Amer.). Goldsmith and Seal-engraver at Philadelphia, circa 1793. He cut the dies of the Manly (Washington) Medal, 1790, the first of the Washington medals issued in America.

BIBLIOGRAPHY. — Baker, *Medallic Portraits of Washington.*

BROOMALL, LEWIS R (Amer.). Chief coiner at the United States Mint, Philadelphia, 1861-1863.

BROSENTHAL, MARCUS AMBROSIVS VON (Germ.). Master of the Reichenstein Mint, in Silesia, at the end of sixteenth century. His signature on the coins is .

BROWN, CHARLES (Brit.). Gem-engraver of the beginning of the nineteenth century. Some of his productions were imitated in the enamelled paste of the Tassies.

BROWN, H. (Brit.). A medal on the Jubilee of the Second Peace of Paris, 1865, with bust of Cobden, cut by Emil Weigand, bears the name of H. Brown, Birmingham, as that of the designer.

BROWN, JOHN (Brit.). Warden of the London Mint, anni 28-35 of Henry VIII.

BROWN, WILLIAM (Brit.). Gem-engraver of the beginning of the nineteenth century. King says he was noted as an engraver of Cupids, singly and in groups. He also executed portraits with great taste, such as : Buchanan; — William Pitt; — Charles, second Marquis of Rockingham, &c.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

BRUCE-JOY, A. (Brit.). Contemporary Medallist, mentioned by M. F. Mazerolle in the "*Gazette numismatique française*", 1898, p. 285. *Vide JOY infrâ.*

BRUCHER, ALEXANDRE (French). Engraver at the Mint of Grenoble, 1554.

BRUCHER, ANTOINE (French). Engraver at the Medal Mint of Paris, 1558-1568. He is the author of jeton; for Sieur Durand, of Provins, 1557, Gendarmerie of France, 1560; Cour des Monnaies, 1560, and one with horseman on obv. and R. PARTA VICTORIA CLEMENS 1558. In 1564, he engraved the dies of Sols paris

for the Poitiers Mint, and in 1565, those for coins of the republic and dominion of Lucca, and also for Queen Mary Stuart. He is said to be the inventor of improved machinery for striking coins.

It is probable that the dies of patterns and piedforts struck at the Mill, from 1558 to 1568 were cut by Antoine Brucher, except those of 1561 which are the work of Claude de Héry. In 1561, this artist executed the Coronation Medals of Charles IX. of which there are three types, and he probably did engrave most of the medals of that reign.

Mazerolle gives the following list of Jetons by Antoine Brucher : 1558, Jetons for Philippe Durand ; — 1559, 1560, Jetons banaux ; — 1560, Jetons for the Cour des Monnaies ; — 1561, Jetons for the Gendarmerie of France ; — 1562, 1563, 1564, Jetons for the Cour des Monnaies ; — Jetons for the City of Paris, &c.

BIBLIOGRAPHY. — Alb. Barre, *Graveurs particuliers des monnaies de France*, 1867. — Rondot, *op. cit.*

BRUCHER, GUY or **GUYOT** (*French*). Brother of the preceding. Also an Engraver at the Paris Medal Mint, 1553-1556. There are three jetons known to be by him, amongst them a *jeton de présence de la Cour des Monnaies*. He died in 1556.

BIBLIOGRAPHY. — A. Barre, *op. cit.* — Rondot, *op. cit.*

BRUCHER, PIERRE (*French*). 1563-1572. Probably a relative of Antoine, and Guy Brucher, and perhaps the same as Pierre Bouchet, quoted by Barre, *Graveurs généraux et particuliers des monnaies de France*, 1867. Brucher was appointed Engraver at the Mint of Pau, on January 19, 1563, and to him may be attributed the Écus d'or, Testons, and Half-testons of Jeanne d'Albret, 1564-1566, and the Testons struck at Pau, from 1568 to 1572. As Guillaume Martin occupied the post of Engraver-general to the Queen of Navarre, it is possible that Brucher, or Bruchier, as his name sometimes occurs, only worked from the designs of his superior, or copied his dies.

BIBLIOGRAPHY. — J.-A. Blanchet, *Les graveurs en Béarn*, Dax, 1888. — Do. *Histoire monétaire du Béarn*, 1893.

BRUCKER (*Germ.*). Contemporary Medallist. In 1872, he issued amongst others a commemorative medalet of the Zurich Shooting Festival.

BRÜCKMANN (*Germ.*). Mint-master at Thorn, 1764-1768. S. B. appear on the coins issued by him.

BRUCKMANN, PETER (*Germ.*). Medallist; born at Heilbronn in 1783; worked for some time at Vienna and Paris, and finally settled at Stuttgart. He did very good work in steel models which he executed for goldsmiths. As a medallist one of his

finest and best known productions is probably an oval medallion, of excellent style, representing the three founders of Swiss liberty, Fürst, Stauffacher, and Melchthal, from the drawing by L. Vogel of Zurich. The following medals are also by him : Johann Conrad Escher von der Linth, 1823 ; — Third Centenary of the Reformation at Zurich, with bust of Zwingli, 1819 (4 var.) ; — Winterthur school prize, on the same event, 1819 ; — Jakob Laurenz Cüster, &c.

BIBLIOGRAPHY. — Bolzenthalt, *op. cit.* — *Wunderly v. Muralt Münz-und Medailen-Sammlung*, Zurich, 1896 — Brun, *op. cit.*

BRUEL, KARL WILHELM THEODOR (*Germ.*). Master of the Mint at Hanover, 1844-1868. His successor, from 1868 to 1878 was J. L. H. Danert.

BRUEL, LUDWIG AUGUST (*Germ.*). Master of the Mint at Hanover, 1817-1838. The currency issued by him bears his initials **L.B.** There is a medal in the Mudie Series, commemorating the Bombardment of Algiers, 1816, with bust of Viscount Exmouth, signed **LOUIS BR., F.**, and which is supposed to have been engraved by this artist.

BIBLIOGRAPHY. — H. A. Grueber, *English Personal Medals from 1760*, Numismatic Chronicle, 1891.

BRUFF, J. G. (*Amer.*). Designer of a medal, engraved by Barber, of Cyrus West Field, to commemorate the laying of the Atlantic Telegraph Cable.

BRUMLEN (*Germ.*). Master of the Brunswick Mint, *circa* 1850.

BRUN, ANTOINE MICHEL (*French*). Medallist of the end of the eighteenth and beginning of the nineteenth century. He invented an alloy suitable for the striking of jetons, medals, &c. consisting of silver, brass, copper and tin. In 1791 or 1792, he issued a medalet in this mixed metal.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française*, 1823.

BRUN, JEAN LE (*French*). Mint-engraver at Valenciennes, 1438-1440.

BRUN, SILVESTRE JOSEPH (*French*). Sculptor and Medallist of the beginning of the nineteenth century, born in 1792. In 1813, he obtained for gem-engraving the second prize at the Concours pour Rome. His finest gems are : Theseus raising the stone under which his father had hidden his arms, and Androcles recognized by the lion, 1817. As a sculptor, he produced some excellent work, and he largely contributed to the Arc de Triomphe de l'Etoile at Paris. There is a large portrait medal of Louis XVIII. by him.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — A. Delcourt, *J. S. Brun, sculpteur statuaire*, Paris, 1846. — Babelon, *Pierres gravées*, Paris, 1894. — Bolzenthalt, *op. cit.*

BRUNASSO, BARTOLOMEO (*Ital.*). Mint-master at Turin, 1519-1535. He signed the currency either **TB** or **TBB**.

BRUNERO, ANTOINE DE (*French*). Mint-engraver at La Rochelle, 1372-† 1377.

BRUNNER, MARTIN (*Germ.*). Medallist, born at Nuremberg, 1659; a pupil of Wolrab. He resided for some time at Breslau and Prague, and later returned to his native city, for which he principally worked. He also executed some medals for various princes, and a large number of dies for striking draughtsmen in wood. He largely contributed to the series of medals commemorating contemporary events, issued by Kleinert and Lauffer. He died at Nuremberg in 1725. Several of his works relate to English history : Coronation of William and Mary, 1689; — Draughtsmen (3 var.) on the same event; — Portrait-medallion of William and Mary 1689 (*illustrated*); — Dutch discontents, 1690; — Pacification of Ireland, 1691; — Prince Eugene of Savoy, Victory over the Turks at Zenda, 1697;



Portraits of William and Mary.

— Huy taken, 1694; — Peace of Ryswick, 1697; — Another, on the same event; — Victory off Vigo Bay, 1702; — Duke of Marlborough, Commander-in-chief, 1702 (2 var.); — Eugene and Marlborough, Battle of Blenheim, 1704; — Barcelona relieved, 1706; — Attempted invasion of Scotland, 1708; — Battle of Oudenarde, 1708; — City of Lille taken, 1708 (3 types); — Campaign of 1708; — City of Tournay taken, 1709 (2 types); — Battle of Malplaquet, 1709; — Mons taken, 1709; — Douai taken, 1710; — Successes of Anne, 1710; — George I. proclaimed King, 1714. The Battle of Zenda between Austria and Turkey, the Bombardment of Buda-Pesth, and the Accession of Charles VI., 1711, form the subject of three other of his medals.

By the same artist are also : Siege of Belgrade, 1688 (2 types); — Battle of Belgrade, 1717 (2 var); — Peace of Passarowitz, 1718; — Obscene medals relating to Physicians; in boxwood (6 var., three of which are represented in the Boston Collection); — Beginning of the eighteenth century (sev. var.); — Charles of Austria's departure for Spain, 1900; — Death of Joseph I., 1711; — Preliminaries of Peace between France and Austria, 1714; — Birth of the Archduke Leopold (son of Charles VI., 13. April 1716; — Victory of Poterwardein, 1716; — Capture of Temeswar, 1716; &c.



Siege of Belgrade.

Hildebrand (*Sveriges och Svenska Konungahusets Minnes penningar*, Stockholm, 1875) describes the following medals by this artist : Gustavus Adolphus, *R.* SVB AQVILÆ ROMANÆ ALIS QVIESCO; — Charles XII.'s Victory over the Russians, 1700; — Charles XII. and Louis XIV., 1709; — Charles XII.'s arrival at Stralsund after his Victory over the Turks, 1714; — Burial of Charles XII., 1719; — Portrait-medal of Charles XII.; — Prince Frederick of Hesse, 1704; — Accession of Charles VI. as German Emperor, 1711.

These medals are all signed **MB**.

Brunner worked at Breslau from 1677 to 1680.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Franks and Grueber, *Medallic Illustrations of British History*. — Cochran-Patrick, *Medals of Scotland*, Edinburgh, 1885, — *Mittheilungen des Clubs der Münz-und Medaillenfreunde in Wien*, 1892.

BRUNEAU, LOYS (*French.*). Mint-master at Le Mans, 1433, appointed by the Duke of Bedford.

BRUNO, FRANCESCO (*Ital.*). Contemporary Gem-engraver, born

at Taranto. At the Salon of 1902 he exhibited a cameo representing Victor Hugo and a scene from "Les Misérables".

BRUNOY, JEHAN (*French.*). Mint-master at Saint-Lô, 1521.

BRUPPACHER (*Germ.*). Die-sinker at Augsburg, 1731-1736.

BRUPPACHER, HEINRICH (*Swiss*). Medallist, born at Wädenswil, 3 December 1758; died 1. May 1835. He was working at Lucerne, circa 1790, as successor of Ulrich B. His signature **B. F.** occurs on a medal struck in honour of Kasimir Pfyster of Lucerne, 1794-1874.

BIBLIOGRAPHY. — C. Brun, *Schweizerisches Künstler-Lexikon*.

BRUPPACHER, JAKOB (*Swiss*). Die-sinker at Lucerne, 1745-1790; perhaps a brother of Johann Ulrich Bruppacher, unless the latter signed his productions indifferently **V. B.** or **J. B.** The following medals bear the initials **J. B.**; Medal of 1745 of the City and Republic of Lucerne (2 var.), struck in gold, and weighing 34 Ducats; — Another, in silver, smaller, of 1746 (signed *J. Brupacher*); — School-prize of the town of Rapperschwyl, &c.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.*

BRUPPACHER, JOHANN CASPAR (*Swiss*). Medallist, born at Wädenswil; Mint-master at Lucerne, 1794. His initials **C. B.** or **J. C. B.** appear on his coins. A number of medals bear the same artist's signature, generally in full: Military Medal of canton Unterwald, 1786; — School-prize Thaler for Obwald, 1786; — Prize medals (sev. var.) for Nidwald; — Zoug Shooting Thaler, 1827 (2 var.); — Zoug School-prize medals (sev. var. and sizes); — Prize medal of the St Urbanus School, 1782, &c.

This Engraver's initials appear further on Beromünster Michaels-gulden of various types; and also those of **CASPAR BRUPPACHER**.

BIBLIOGRAPHY. — Tobler-Meyer, *Die Münz-und Medaillen-Sammlung des Herrn H. Wunderly-v. Murali*, 1897.

BRUPPACHER, JOHANN CASPAR (*Swiss*). Son of the last, and also a Medallist of the beginning of the nineteenth century. By him are: Niklaus von der Flüe (obv. by Hedlinger); — Prize Medal of Nidwald; — Large Jubilee Medal of Ulr. Zwingli, 1819, &c.

BIBLIOGRAPHY. — C. Brun, *op. cit.*

BRUPPACHER, JOHANN ULRICH (*Swiss*). Mint-master and Engraver at Lucerne, 1714-1746. The coins issued under him bear his initials **V. B.** or **B. I.** He also executed some very fine medallic coins: School-prize Thaler of the City and Republic of Lucerne; — Undated school medal; — Prize medal, &c.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.* — C. Brun, *op. cit.*

BRUPPACHER und SOHN (*Swiss*). Die-sinkers at Lucerne; begin-

ning of the nineteenth century. There is a large Jubilee medal, with bust of Zwingli, commemorating the Third centenary of the Reformation at Zurich, and struck in 1819, bearing the initials **B** and **S**.

BIBLIOGRAPHY. — Tobler-Meyer, *Wunderly v. Muralt Münz-und Medaillen-Sammlung*, Zurich, 1896. — H. Cailler, *Les médailles du Réformateur suisse Ulrich Zwingli*, 1894.

BRUSASORZO, GIOVANNI BAPTISTA (*Ital.*). Master of the Mint at Milan, 1673-1675.

BRUSH, JAMES (*Brit.*) is described in Watson's Dublin Directory for 1797 as "a Jeweller and Madeira wine merchant, residing at 7 Andrew street. We have an advertisement of his from the *Dublin Chronicle* of January 6th, 1789, which states : — « In the seal line, he presumes to say that no person in this city can equal him for neatness and durability of the settings. He has engaged an eminent seal-engraver from London, specimens of whose work are ready for inspection; among them is a striking likeness of Mr. Grattan. » Engraved portraits of the popular patriot were in demand; and from a ring in my possession, with the likeness engraved on blood-stone, Mr. Brush's assertion of the high quality of his work appears fully sustained... His connexion with Irish medallic history depends on two medals that bear his name. They are stigmatized by Dean Dawson, in his Paper on Irish medals and medallists, as "miserable in point of design and workmanship"; but the expression is rather strong, and they possess interest regarded as historic records" (From Frazer, *On the Medallists of Ireland and their Work*, Journal of the Royal Historical and Archaeological Association of Ireland, Dublin, 1889).

The medals executed by Brush are : Orange Society Medal, obv. William III. on horseback R. Sword and sceptre (signed : **BRUSH**); — Battle of Coloonoy, obv. Arms of Limerick R. Royal crown (signed : **BRUSH**); — Medal of the Dublin Society, 1793.

BRUSLEY, HENRY DE (*Brit.*). Master of the London Mint conjointly with John de Cicestre, in the 25th and 26th years of Edward III.; alone, at Canterbury and London, the two following years. Anno 28, he filled the same office at York, prior to which he was co-master with Anthony Bache of Geneva and Nicolas Choue at the London Mint.

BRUSNITZYN, P. P. (*Russ.*). Medallist, by whom is a medal, bearing the date of 1862 and signed II. B. He was Professor of medallic-engraving at the Academy of Arts at St Petersburg. He died in 1871. A Portrait-medal of Dr Elias Wasilivitch Bujals of St Petersburg is attributed to him by Dr Storer.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896.

BRUYDEGOM, GASPARD (*Belg.*). Mint-engraver at Antwerp, 1623(?)–1638.

BRUYDEGOM, GEORGES (*Belg.*). Mint-engraver at Bois-le-Duc, 1623–1624.

BRUYN, GEORGES DE (*Belg.*). Mint-master at Antwerp, 9. April 1661 to 4. April 1682.

BRYANT, C. E. (*Amer.*). Mint-engraver at Lima (Peru), and Medallist, *circ.* 1869–1872. His signature appears on the following medals : Inauguration of the Railway, Arequipa to Oroya, 1871; — Arequipa to Puno; — Pisco to Yca, 1869; — Callao to La Oroya, 1870; — The Bridge at Balta, 1869; — The Darsenay Malleon Pier at Callao, 1870, &c.

B. S. Signature of a German Medallist of the sixteenth century. It appears on a medal, dated 1579, of Octavian Schrenckh, a Bavarian statesman. Erman attributes to the same artist, three other commemorative pieces of Jacob Frolich von Freydenfels, 1571; — Niclas Michel von Olsnitz, chancellor, 1572; — and Hans Franz von Neuhaus (stone model).

BIBLIOGRAPHY. — Adolph Erman, *Deutsche Medailleure*, Berlin, 1884.

BUBE, ANDREAS (*Germ.*). Mint-director at Breslau 1752–1762; later, at Cleves.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*, 1899.

BUBERT, HEINRICH (*Germ.*). Die-sinker at Berlin, 1851–1857. He signed his medals **H. B.** or **H. BUBERT**; also **BUBERT F.** One of these is a Portrait-medal of Dr Johann Heinrich Barth (1821–1865) of Hamburg; — another commemorates the Silver Wedding of Prince Fred. William of Prussia and Augusta of Saxony, 1854.

BUBNA (*French*). Medallist of the early part of the nineteenth century. There is a medal by him on the Occupation of Geneva, 1813.

BUCHBERG, JOHANN (*Germ.*). Medallist of the second half of the seventeenth century. In 1669 he executed a proclamation medal of the Emperor Leopold I.

BUCHHEIM, JOHANN or **HANS** (*Germ.*). This Coin-engraver and Medallist, born in 1624, died on the 5th of July, 1683, at the age of 59 years. He is mentioned as early as 1654 for work he executed on behalf of Bishop Karl Ferdinand of Breslau, and he also worked for the city of Breslau, George and Louis of Liegnitz-Brieg, and for John George of Saxony. The medals signed **I. B.** which were struck between 1653 and 1683 belong to this artist and not to Johann Bensheim — may name the following-pieces :

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Medal, undated, on the Accession of John George II (?); — Vicariate of the Empire, 1658 (2 var.); — Marriage of the Kurprinz Michael Korybut, King of Poland, 1669-1673, with the Danish Princess Anna Sophia, 9th October, 1666; &c.

He is the author of numerous religious medals.

BIBLIOGRAPHY. — Dr Erbstein, *op. cit.* — *Münz und Medaillen-Freund*, no 5, 1899. — Merzbacher, *op. cit.* — Raczynski, *op. cit.* — Friedensburg, *op. cit.*

BUCHELI, KARL (*Swiss*). Goldsmith, and Master of the Mint at Lucerne, 1792-1797.

BIBLIOGRAPHY. — Dr Th. von Liebenau, *Die Münzmeister von Luzern*, 1890. — C. Brun, *op. cit.*

BUCHNER, CHRISTIAN (*Germ.*). Coin-engraver, mentioned in 1611 as having submitted patterns to the Kurfürst John George I. of Saxony for a new issue of coins.

BUCHSER (*Swiss*). Pope Martin V. granted to Fribourg the right of coinage in 1422, but no coins were issued before 1435. The cutting of the dies was entrusted to a blacksmith, of this name.

BIBLIOGRAPHY. — J. Gremaud, *Les premières monnaies de Fribourg*, 1812.

BUCKET, WILLIAM (*Dutch*). Mint-master at Dordrecht, 16th August 1536 to 28th July 1539.

BUCKWORTH, SIR JOHN (*Brit.*). Mint-master at the London Mint under Charles II.

BUECKLE, JOHANN MARTIN (*Germ.*). Coin-engraver at Augsburg and Karlsruhe, and Mint-master at Durlach, 1778-1808. Born in 1742, he died in 1811. The currency issued under him bears his initials **I. M. B.**, which signature also appears on his medals. He followed the style of work of Schega and Hedlinger. His first productions were medals of the civil authorities of Augsburg; David, and Paul von Stetten; there is also one struck in 1805 of Karl v. Dalberg. He trained a good pupil, Joh. Heinr. Boltschhauser of Zurich (Switzerland).

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — P. Joseph u. Eduard Fellner, *op. cit.*

BUEDEL, CHRISTOPHE (*Belg.*). Mint-master at Maestricht, 1572-1575.

BUGATTO, ZANETTO (*Ital.*). Milanese Painter and Sculptor; worked between 1466 and 1470; died in 1476. The Duke Galeazzo Maria Sforza ordered from him models in lead for ten medallions in gold representing on one side his own head, and on the other that of his consort, Bona of Savoy (both life size). Each medallion

was to weigh ten thousand ducats. They were executed from the patterns, and under the supervision of, Francesco of Mantua, 1470. One of these was brought in 1505 to the Zecca of Genoa to be melted down; it is the only one of which a record has been kept. On the obv. was a female bust with the inscription: BONA. VICECOMES. DVCISSA. MEDIOLANI. QVINTA. EIVS. VXOR; the R. presented three palm-trees and four lilies, above which the legend: BONA — VICE. COMES. — DVCISA. MLI. QVINTA. — OPVS ZANETTI. PICT.; and below: MIT. ZAIT. This medallion weighed 113 Genoese pounds 1 ounce 12 penny-weights (about 36 kilog.), and its value was 10288 ducats (or about £ 4.500).

BIBLIOGRAPHY. — Armand, *Les Médailleurs Italiens des XV^e et XVI^e siècles*. Paris, 1883-1887. — Solone Ambrosoli, *Gazetta numismatica*, Jan. 1884.

BÜHLER, CHARLES (*Swiss*). Painter of Berne; he designed several medals, the dies of which have been cut by the engraver F. Homberg of Berne: William Tell monument at Altorf, 1895; — Seventh centenary of the Foundation of Berne, 1891 (2 var.); — Sixth centenary of the Swiss Confederation, 1891; — Federal Rifle Meeting at Berne, 1885, &c. He designed the R. and effected some alterations for the obv. of the Federal gold coinage of 1883, which was engraved by Karl Schwenzer.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de Numismatique*, 1890-1895.

BUHOT, LOUIS CHARLES HIPPOLYTE (*French*). Sculptor; pupil of David d'Angers; born at Paris in 1815; died in 1865. He modelled some Portrait-medallions of ladies and children, after his master, and produced a number of busts and statues, which are not without merit.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BUISSON, ARNAULD (*French*). Engraver of the coins at the Mint of Villefranche-en-Rouergue, 1520-1522.

BULGARO, BARTOLOMEO (*Ital.*). Goldsmith and Medallist, in the employment of Pope Paul IV. (1555-1559). He was commissioned to execute six medals which the Pope presented to the Swiss envoys.

BIBLIOGRAPHY. — E. Plon, *Benvenuto Cellini*, Paris, 1883.

BULL, JOHN (*Brit.*). Engraver, and "Assay-master to the Queen" at the London Mint under Elizabeth. "He seems to have been appointed for the special purpose of assaying the base coinage for Ireland," and in 1580 was accused of coining false Angels of sixty shillings to the ounce.

BIBLIOGRAPHY. — Ruding, *op. cit.*

BULL, SAMUEL (*Brit.*). Engraver at the Royal Mint during the reigns of Anne and George I. He cut the reverse dies for a number of medals executed by Croker. His initials appear on the *R.* of the following pieces : Union of England and Scotland, 1707 (3 var.); — Attempted invasion of Scotland, 1708; — Mons taken, 1709; — Capture of Bethune, St Venant and Aire, 1710, &c.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Franks and Grueber, *Medallic Illustrations*, &c.

BULLER, JOHN (*Brit.*). Comptroller of the Royal Mint under George II. and George III.

BULLINGER, HANS JAKOB (*Swiss*). Medallist residing at Zurich, 1650-1724. He engraved the following medals : Completion of the Zurich fortifications, 1678; — Building of the Zurich Townhall, 1698; — Decoration for conspicuous services rendered to the state of Zurich (2 var.); — Military reward of the city of Zurich, undated; — School prize, undated (2 var.); — Ehepfenning, or Marriage medal (5 var.).

This Engraver filled the post of Master of the Mint at Zurich for a number of years and engraved the coins of that period. They are of very good style; the best known is a Rathhausthaler of 1698.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.* — R. S. Poole, *op. cit.* — Stroehlin and Dr Ladé, *Catalogue*, &c. Nov. 1898.

BULLOCK (*Brit.*). Die-sinker of the eighteenth century. (?)

BULTINCK, ADRIEN (*Belg.*). Mint-engraver at Brussels, 1592-1593.

BUNGNETEUR, MARC LE (*Belg.*). Mint-master at Bruges under Charles the Bold and Mary of Burgundy, December 1474 to 20. December 1477 in conjunction with Josse de Rail, and alone, 20. December 1477 to 15. December 1480. He issued a series of jetons for the city.

BUNGNETEUR, NICOLAS LE (*Belg.*). Mint-master at Bruges, 20. December 1480 to 5. April 1481; at Ghent, 18. July 1482 to 21. May 1484.

BUNSEN, JEREMIAS (*Germ.*). 1688-1752. Mint-master at Arolsen, 1732-1744. He was also Court painter, and Burgomaster of that town.

BUNSEN, PHILIPP CHRISTIAN (*Germ.*). Mint-master at Arolsen; was called to fill the same office at Frankfort-on-Main, 1764. His

initials appear on the latter city's coinage, in conjunction with those of Neumeister and of the two Hilles, between 1764 and 1790. He had free residence at the Mint, a yearly income of 600 gulden, and a commission on the coins struck. In 1789, he took his third son, John George, as assistant. He died on the 10th February, 1790.

BIBLIOGRAPHY. — Paul Joseph und Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1896.

BUNSEN, JOHANN GEORG (*Germ.*). Third son of Philipp Christian Bunsen; he was born on the 14th June 1766 at Frankfort and died there, 14th January 1833. He joined his father at the Frankfort Mint in 1789, and on the latter's death, was elected Mint-master, 2nd March 1790, with the title of Münzrat (Mint counsellor). The Frankfort currency, between 1790 and 1825, bears his initials, sometimes alone, or in conjunction with those of Johann Heinrich Hille or Johann Georg Hille. The bust on the coin of the Prince Primate, Archbishop Charles, 1808, was cut by this engraver.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *op. cit.*

BUONAROTTI, MICHELANGELO (*Ital.*). Sculptor, Painter, Architect and Poet, born at Castel Caprese, near Arezzo in Tuscany, on the 16th of March 1475, died in his eighty-ninth year at Rome, on the 17th of February, 1564. He was the greatest artist of the Renaissance period, and Lorenzo the Magnificent, his celebrated patron, is said to have often consulted him before purchasing antique gems and coins. Michelangelo's title to figure amongst medallists is supported by a Portrait-medallion of himself, cast by his own hand; there is no doubt that others exist, which for want of his signature, cannot be attributed to him; one of Binto Altoviti, by Cellini, has been attributed to him. His principal works are: Sleeping Cupid; — Mary weeping over the Body of Christ (now in S' Peter's at Rome); — David (a colossal statue for the Piazza Granduca, Florence); — The cartoon of Pisa (a famous painting entitled "Surprise of Pisan soldiers while bathing"); — Bronze statue of Julius II.; — Ceiling of the Sistine chapel at Rome, the great triumph of his life: the frescoes of the "Prophets and Sibyls" and the "History of the Creation and Fall of Man"; — Family mausoleum of the Medici; — Fresco of the "Last Judgment" on the altar-wall of the Sistine chapel; — Great mausoleum of Pope Julius II., of which one of the principal figures is the seated statue of Moses, which is considered the sculptor's master-piece, and in praise of which a contemporary poet wrote the following sonnet:

Chi è costui che in sì gran pietra scolto
Siede giganti e le più illustri e conte
Opre dell' arte avanza, e a vive e pronte
Le labre sì che le parole ascolto?

Questi è Mosè; ben m'el dimostra in folto
Onor del mento e il doppio raggio in fronte;
Questi è Mosè quando scendea dal monte
E gran parte del Nume avea nel volto.

Tal era allor che le sonanti e vaste
Acque ei sospese a se d'intorno o tale
Quando il mar-chiuse e no è tomba altrui.

E voi, sue turbe, un rio vitello alzaste!
Alzato avete imago a questo eguale,
Ch'era men fallo l'adorar costui.

Michelangelo drew the plan of St Peter's, but did not live to complete the dome, the model of which he had made in 1558.



Portrait of Michelangelo (from a medal by Leone Leoni).

His body was buried in the church of Santa Croce, at Florence. Cellini, Caradosso, Cesati, and all the great medallists and glyptists of the first half of the sixteenth century were advised by Michelangelo and received encouragement from him.

BIBLIOGRAPHY. — *The Imperial Dictionary of Universal Biography*. — A. Durand, *Médailles et jetons des Numismates*, Genève, 1865.

BURGARD, F. C. (*Swiss*). Die-sinker of the eighteenth century; resided at Basle. He engraved in 1756 two medals relating to the

prosperity of commerce in that city; they are of the size and weight of the Double-thaler and very rare.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.*

BURCH, EDWARD, R. A. (*Brit.*). Sculptor and Gem-engraver of the end of the eighteenth and beginning of the nineteenth century. "He was admitted a student to the Academy schools in 1769, after having received some training in St. Martin's Lane. He obtained early notice on account of the great delicacy, truth and finish of his studies. He exhibited at the Academy Exhibitions from 1771 till 1808, sending altogether 86 works. His contributions are described by Redgrave as consisting of models and portraits in wax, casts from gems, intaglios, and classical heads. He married a lady of great beauty, and from that time took to miniature-painting. He painted portraits of Mrs. Fitzherbert and of Mary, Duchess of Gloucester. George III. sat to him for a bust. He was elected A.R.A. in 1770 and R.A. in 1771. On the death of Richard Wilson, he was appointed librarian of the Royal Academy, and held the office till he died. The date of his death is generally fixed at 1814, and some accounts give 1730 as the year of his birth".

King says of him that he was an admirable artist and that his works are very numerous. He also mentions that he has seen by him a Head of Hercules worthy of any engraver of the times of Augustus. Renton pays the following tribute of praise to this artist and his contemporary, Marchant: "These artists produced engravings that from every point of view excelled anything that had yet been accomplished. It would be impossible to bestow on such beautiful works higher praise than they really merit." I have lately seen a beautiful intaglio representing a Centaur, bearing his signature; this gem is cut in carnelian, and said to be the engraver's masterpiece; he also engraved Portrait-cameos of Sir Isaac Newton; — Charles, second Marquis of Buckingham, and others, &c.

Burch's name appears on a medal of Dr William Hunter, the anatomist, 1774 (sev. var.); at that time the artist was in the employment of the Medallist and Gem-engraver, Tassie, for whom he executed Portrait-medallions in wax.

BIBLIOGRAPHY. — C. W. King. *op. cit.* — Renton, *Intaglio Engraving of Gems*, London, 1891. — Gray, *James and William Tassie*, Edinburgh, 1894.

BURCHARD, HORATIO C. (*Amer.*). Director of the United States Mint at Philadelphia, 5. March 1879 to 30. June 1885.

BURCKHARDT, B. (*Swiss*). Die-sinker, author of a medal commemorating the fifth Centenary of the destruction of Basle by earthquake, 1356-1856.

BIBLIOGRAPHY. — *Revue de la Société suisse de Numismatique*, 1886. — Tobler Meyer, *op. cit.*

BURCKHARD, JOHANN FRIEDRICH (*Germ.*). Mint-master at Schwetzingen, 1757.

BURDY, HENRI AUGUSTE (*French*). Medallist, Sculptor, and Gem-engraver; pupil of Oudiné; born at Grenoble in 1843. He entered the Ecole des Beaux-Arts in 1863, in which year he gained the second prize of the Concours pour Rome for his medal representing Bacchus giving a panther to drink. His best known productions are: Portrait-medallion of Dr A. Guillaume, 1865; — Julius Caesar; — Dog on his master's tomb; — Portrait-medallion of M. Vaubourseix, which was exhibited at the Salon of 1867; — General Guzman Blanco, president of Venezuela, 1879, &c. He also distinguished himself as an engraver on stone; his fine cameo representing the Charge of Cuirassiers at Reichshoffen is very much admired. He produced a number of busts and statuettes, such as the "Sailor of the Siege of Paris", 1874; — Hector Pessard, 1880, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Roger Marx, *Les Médailleurs français*, 1887. — *Grande Encyclopédie*.

BUREAU (*Belg.*). Contemporary Die-sinker of Lille. There is a medal by him commemorating the Restoration of a monument to Simon Vollant, 1895.

BURGER, HEINRICH J. (*Swiss*). A clever Lithographer, residing at Zurich, Professor at the Ecole Polytechnique, formerly partner in the well-known firm of Hofer & Burger, and now (since 1896) one of the Directors of the Polygraphic Institute. To medallic art he has contributed on various occasions some original designs for medals, the most conspicuous being a Zurich Schützenfest medal, 1888, with armorial bearings of the city on R, and a large commemorative piece of the Postal Jubilee, 1893, the obv. of which is an exact copy of the artist's Jubilee Post Card.

He was born on 5. January 1849.

BIBLIOGRAPHY. — C. Brun, *Schweizerisches Künstler-Lexikon*.

BURGER, OTTO (*Germ.*). The name of this artist appears as the Modeller of a fine medal on the Constitution of Servia, struck at the die-sinking establishment of W. Pittner at Vienna, 1892.

BURGER, SEBASTIAN or **SAMUEL** (*Swiss*). Medallist of the beginning of the nineteenth century, born on April 3., 1791, died 12. December 1848. He engraved one of the medals known as "Sechszehner pfenning" for Berne (1818?), and others on the Battle of Morgarten; — Ossuary of Morat; — Federal Church Festivals of 1848 and 1864; — 5th Centenary of the Entry of Berne into the Confederation, 1853; — Basle Shooting Medal,

1844; — Glaris Shooting Medal, 1847; — Mechtild and Anna von Seiler; — Events at Neuchâtel in 1857; — Insel Spital, Berne, 1718-1818.

This Engraver's initials appear also on a Beromünster St Michaels Gulden and Half-Gulden.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.* — Poole, *Descriptive Catalogue of the Swiss Coins in the South Kensington Museum*, London, 1878. — Ad. Hess Nachf., *Schweizer Münzen und Medaillen. Dubletten des Historischen Museums zu Bern*, Frankfurt a/M., 1898. — C. Brun, *op. cit.*

BURGES, BONACORSE (*Ital.*). Master of the Savoyard Mint of Nyon, 1364, and Die-cutter.

BURGHERS, NICHOLAS (*Dutch*). Engraver at the Oxford Mint, during the Civil War. He was probably a native of Utrecht. Michael



Attempted Release of Charles I.

Burghers, the line-engraver, whose works are recorded by Walpole, was his son. Nicholas Burghers is the author of a beautifully cut medal on the Attempted Release of Charles I., 1648 (*illustrated*).

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of British History*, London, 1885.

BURGHILL, MOREYS or **MAURICE** (*Brit.*). In 1463, under Edward IV., he held the office of the change at the Calais Mint, and later on we find him, in conjunction with Patrick Keyne, Master of the Dublin Mint.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, London, 1840.

BURGMAYR, HANS (*Germ.*). Die-sinker at Nuremberg; died in 1859. Bolzenthall assigns to him certain medals which bear the initials **H. B.**, such as those commemorating Hans Sebald Beham and Consort; — Justinian von Holzhausen; — Johannes Fichard and Frau Elizabeth; — Charles V., 1548, &c., but it is not unlikely these were executed under or by Hans Sebald Beham, the great Nuremberg painter, 1500-1550. Burgmayr was a pupil of Dürer.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Paul Joseph und Ed. Fellner, *Münzen von Frankfurt am Main*, 1896.

BURGSCHMIED, DANIEL (*Germ.*). A Nuremberg Sculptor of the early part of the nineteenth century. He is the author of a cast medallion, the medal from which he cut in ivory; it commemorates the third Centenary of Dürer, 1528-1828, and is a fine piece of work.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

BURGSCHMIET (*Germ.*). Author of a uniface Portrait-medallion of Goethe (90 mill).

BURHULL (*Brit.*). Warden of the exchange at the London Mint, under Edward IV.

BURIDAN, JEAN (*Belg.*). Mint-master at Ghent, 1415.

BURKHART, BENEDICT (*Austrian*). Goldsmith of Innsbruck, 1496-1508; Engraver of the coins at the Mint of Hall i. T. There is a medal of Duke Albrecht IV. of Bavaria, dated, 1507, which is supposed to have been executed by him.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Österreich*, Wien, 1896.

BURKHARD, HEINRICH VON SCHNEIDAU (*Bohem.*). Mint-master at Prague, 1686-1688.

BÜRKLI, JOHANN MARTIN (*Swiss*). Die-sinker and Medallist, residing at Zurich, during the latter end of the eighteenth century. One of his pupils, Boltschhauser, attained celebrity.

BURLOWE, H. B. (*Brit.*). The name appears as that of the Designer of a medal of Scipio Clint, 1836.

BURRONE, FRANCESCO (*Ital.*). Master of the Mint at Milan, 1664-1673.

BURY, RICHARD (*Brit.*). Bishop of Durham, 1333-1345. Writs were issued the last year of his office for the delivery of dies. His

coins cannot now be distinguished from those of his successor, Thomas Hatfield.

BIBLIOGRAPHY. — Ruding, *op. cit.*

BUSCA, BERTINO (*Ital.*). Mint-master at Ivrea, 5th September 1421 to 6th March 1426, then at Nyon from the 2nd December 1427 for a year, under Louis, Duke of Savoy.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la Numismatique des ducs de Savoie*, Revue suisse de numismatique, 1896.

BUSCA, LANFRANCO (*Ital.*). Mint-master at Nyon (Vaud) from October 1422 to November 1427, under Amadeus VIII., Duke of Savoy.

BIBLIOGRAPHY. — Dr Ladé, *op. cit.*

BUSCH, DIETRICH (*Germ.*). Master of the Royal Mint at Posen, 1584-86 and Civic Mint of Fraustadt, 1588-1592. In 1587 he obtained the appointment of Mint-master at Breslau.

BIBLIOGRAPHY. — Max Kirmis, *Handbuch der Polnischen Münzkunde*, Posen, 1892. — Friedensburg, *op. cit.*

BUSCH, GEORG CHRISTOPH (*Germ.*). Mint-master at Ratisbon 1773 † 1811. The coins issued by him are signed I.C.B. or C.B. The Thalers of 1809 of Charles, Primate of the Rhine Confederation, are very fine.

BUSCH, HINDRICK (*Dutch*). Medallist of the end of the seventeenth century. There is a medal by him, dated 1698, on the Loss of Groningen and Capture of Coevorden, signed on the edge : HINDRICK • BUSCH • GEMAECKT • EN • GEESNEDEN • 1698.

BUSCH, JOHANN CHRISTOPH (*Germ.*). Coin-engraver and Mint-master at Ratisbon, 1741-1766. His initials on the currency are I.C.B.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

BUSCHICK, GUSTAV JULIUS (*Germ.*). Mint-master at Dresden after 1861. He signed the Saxon coins until 1873. His initials appear in 1872 on the currency of Mecklenburg-Schwerin and Mecklenburg-Strelitz. In 1883 he was still in office. One of the finest coins he engraved is the Saxon Peace Thaler of 1871, with bust of King on obv. and horseman on R.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Paul Joseph u. Ed. Fellner, *op. cit.*

BUSCHMEIER, JOHANN CHRISTOPH (*Germ.*). Mint-master at Coblenz, 1659-1666. His initials I.C.B. appear on the coins.

BUSHELL, THOMAS (*Brit.*). Mint-master at Aberystwith and Oxford during the reign of Charles I. "On the 30th of July 1637, a mint was established in the castle of Aberystwith, in the county of Cardigan and principality of Wales, for the purpose of refining and coining the silver drawn from the mines in that principality, the coins to be marked on both sides with the feathers, for a clear difference from other monies. The indenture with Mr. Bushell, master and worker of the Mint, bore the same date, and authorized him to coin half-crowns, shillings, half-shillings, two penny pieces, and pennies, of the same value as those coined in the Tower of London. And by a commission dated on the 22^d of October, he was empowered to add groats, three penny pieces, and half-pennies" (Ruding, Vol. I, 391). In 1642, Bushell was at Oxford in the same capacity. A letter, given by Ruding, reads as follows: "From the College Register of All Souls. Jan. 6, 1642. The king's letter to the college, to deliver their plate to Sir William Parkhurst and Thomas Bushell esq., masters of the mint, to be repaid, as soon as God shall enable us, after the rate of five shillings per ounce white silver, and five shillings sixpence gilt silver". Folkes's *Table of English Silver Coins* has an interesting note on p. 85: "Mr. Bushell having obtained a grant from the king to coin silver, clothed the king's army at Oxford, and brought the said mint to serve the king's present occasion in his garrison there, when his mint in the Tower was denied him. The mint-mark upon some of the coins struck in this mint is the letter **B**, which is conjectured to refer to this person." Oliver Cromwell reinstated him in his office of master of the Aberystwith Mint, and the grant was confirmed and ratified to him in 1658 by the Protector, Richard. Bushell's name appears on Mine Share tickets of 1660, with bust of Francis Bacon and **R.** legend **DEV.S. EST. QUI. CLAVSA. RECLVDIT**, of which at least three varieties are known.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, London, 1840, — M. Folkes, *Table of English Silver Coins*.

BUSKE, BERNDT (*Dan.*). Mint-master at Copenhagen, 1495-1526.

BUSSA, DIETRICH (*Germ.*). Mint-master at Posen, and Breslau, 1587-1594. *Vide* **BUSCH**.

BUSSON, ARNOLD (*Germ.*), 1844-1892. Professor of Philosophy at the University of Gratz, and Numismatic writer, who also designed a number of medals. His name appears on the medals engraved by Scharff to commemorate the Second Austrian Federal Shooting Festival at Innsprück, 1885.

BIBLIOGRAPHY. — *Mittheilungen des klubs der Münz- und Medaillenfreunde in Wien*, July 1892.

BUSSENHOVEN, PETER (*Germ.*). Mint-master in the employ of the Abbey of Thoren, 1569-1573. The currency issued by him bears his initials, **M.P.B.**

BUSSIÈRE, RENOARD DE (*French*). Mint-master at Paris, 1861-1879; distinctive mark : bee. From 1835 to 1860 he had filled the same post at Strassburg, and the coins issued under him at that Mint bear the same symbol. His initials **A.B.** appear on some of the coins struck by him, and also on Swiss 5 centime pieces of 1850, which were executed at the Strassburg Mint.

BUTENOW, KONSTANTIN (*Russ.*). Die-sinker at St Petersburg, 1841. His medals are signed **K.E.**

BUTKAU, ULRICH (*Germ.*). Mint-master at Stettin, 1633-1663.

BUTLER, JOHN G. (*Amer.*). Chief Coiner at the United States Mint of Philadelphia, 1863-1866.

BÜTTNER, ANANIAS (*Germ.*). Mint-master to the Lords of Liechtenstein-Troppau, 1614/15, and later at Kremnitz. He was also Die-cutter at those places.

BUYSKES, PIETER (*Dutch*). Mint-master at Medemblik, 1772.

BUYSENS, JEAN BAPTISTE MELCHIOR (*Belg.*). Mint-master at Antwerp, 1749-1752.

BYLAER, JAN VAN (*Dutch*). Sculptor, and Medallist of Utrecht; he was governor of the Job-Hospital, and his name appears in the list of the Guild of St Luke. His works date between 1622 and 1645. He is the Engraver of medals of Maurice, Prince of Orange, 1624, struck in commemoration of the victories gained in 1624 by the Dutch fleet over that of Spain off Peru and Brazil; — Frederick Henry, Prince of Orange, Knight of the Garter, 1627; — Conquest of the West Indies by the admirals L'Hermite and Willems, 1624, &c.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

BYLAND, JACOB VAN (*Belg.*) Mint-master at Antwerp, in conjunction with Robert van Eckeren, *circa* 1580.

BYREMYN, WILLIAM (*Brit.*). Clerk, treasurer, then receiver of the profits, and in 1376, Warden of the Calais Mint.

C

C. (*Swed.*). Signature on the obv. of a medal of Dr O. Rudbach of Upsala. Probably the initial of **CHRISTENSEN**.

C. This initial occurs on coins struck at Hanover during the English connection. It denotes commission, and only occurs in those years in which there was a vacancy in the office of administrator.

BIBLIOGRAPHY. — Atkins, *Colonial coins &c.*, p. 24.

C. *Vide* **CAVALLERINO**. Italian Medallist, *circa* 1535.

C. *Vide* **CESARINO**. Medallist at Rome, 1670-1680.

C. *Vide* **SIR FRANCIS LEGATTI CHANTREY**. 1782-1841. British Sculptor and Medallist.

A. C. *Vide* **ANDRÉ CAPITEL**. Mint-master at Geneva, 1656-1664.

A. C. *Vide* **ANDREA CASALINO**. Goldsmith and Die-sinker at Piacenza, *circa* 1590-1594.

A. C. also **A = I = C.** *Vide* **ALESSANDRO CESATI**. Master of the Papal Mint at Rome, *circa* 1550, and a celebrated Gem-engraver.

A. C. *Vide* **ANTONIO CONTARINI**. Mint-inspector at Venice, 1612.

A. C. *Vide* **ANTONIO CAJET**. Die-sinker and Warden of the Heidelberg Mint, 1716-1738.

A. C. B. *Vide* **ANDREAS CHRISTOPH BLECHSCHMIDT**. Warden of the Brunswick Mint, 1732-1751, and Mint-master, 1751-1759.

A. C. L. *Vide* **ANTON CHRISTIAN LAUTENSCHLÄGER**. Engraver at Hanau, died in 1877.

B. C. *Vide* **BARTOLOMEO CAMPI**. Mint-master at Pesaro, 1555.

B. C. 2. *Vide* **BENEDETTO CIFRAN II**. Mint-inspector at Venice, 1705-1706.

B. C. *Vide* **BARTOLOMEO COTEL**. Die-sinker at Rome, 1706-1718.

- B. C.** *Vide* **BENEDETTO CAPELLO**. Mint-inspector at Venice, 1779.
- B. C. P.** *Vide* **JAN BOSKAM**. Dutch Medallist, end of the seventeenth and beginning of the eighteenth century.
- B. C. V. C.** *Vide* **CALKER**. Dutch Medallist, *circa* 1787.
- C. C.** *Vide* **CAROLO CESARE DA BAGNO**. Florentine Medallist of the first half of the sixteenth century.
- C. C.** *Vide* **CHRISTOPH CANTOR**. Mint-master at Liegnitz, 1612-1617, and other places.
- C. C.** *Vide* **CONTE CAPPOLA**. Mint-inspector at Naples, 1760.
- C. C.** *Vide* **CHRISTEN CHRISTENSEN**. Danish Medallist, 1806-1845.
- D. C. L.** *Vide* **DIETRICH CHRISTIAN LIEBST**. Mint-master at Altona, 1783-1786.
- E. C.** *Vide* **ERNST (DIETRICH) CROLL**. Mint-master at Weilburg, 1749-1752, and other places.
- E. C. D.** *Vide* **ERNST CASPAR DÜRR**. Die-sinker at Dresden, 1670-1680, &c.
- F. C.** *Vide* **FRANCESCO CORNALLO**. Mint-inspector at Venice, 1655-1656.
- F. C.** *Vide* **FRANÇOIS CHÉRON**. French Medallist, 1635-1699.
- F. C.** *Vide* **FILIPPO CROPANESE**. Die-sinker at Rome, 1756-1773.
- F. C.** *Vide* **FRIEDRICH COMSTADIUS**. Die-sinker at Warsaw, 1769-1811.
- F. C. B.** *Vide* **BURCARD**. Die-sinker at Basle, *circa* 1756.
- F. C. F.** *Vide* **CESARINO**. Die-sinker at Rome, 1670-1680.
- F. C. H.** *Vide* **FRIEDRICH CASPAR HERBACH**. Danish Medallist, 1647-1664; his son was Mint-master at Copenhagen, from 1663 to 1670, and also signed his issues **F. C. H.**
- F. C. V.** *Vide* **FRANZ CARL ÜHLE**. Warden of the Dessau Mint, 1664-1676.
- G. C.** *Vide* **GIRARDINO CAGNASSONE**. Mint-master at Turin, 1556-1562.
- G. C. or C. C.** *Vide* **GIUSEPPE CERBARA**. Die-sinker at Rome, *circa* 1823-1848.

G. C. B. *Vide* **GEORG CHRISTOPH BUSCH**. Mint-master at Ratisbon 1773-1811.

G. G. F. *Vide* **GEORG CONRAD FEHR**. Mint-master at Darmstadt, 1741-1743 and 1752-1766.

G. C. R. *Vide* **GEORG CHRISTIAN REUSS**. Mint-master at Bremen, 1708-1710.

G. C. W. *Vide* **GEORG CHRISTIAN WÄCHTER**. 1729-1776. Medallist at Mannheim and St Petersburg, 1771-1776.

G. C. W. *Vide* **WINCKLER**. Die-sinker at Esslingen, 1769.

H. C. *Vide* **HANS VON CULMBACH**. Die-sinker at Nuremberg, 1523.

H. C. A. S. *Vide* **HEINRICH CHRISTIAN ANDREAS SIEGEL**. Mint-master at Sondershausen, 1763-1764, and Harzgerode, 1767-1796.

H. C. B. *Vide* **HEINRICH CHRISTIAN BONHORST**. Assistant Mint-master, 1702-1711, and Mint-director at Brunswick, 1711-1726.

H. C. B. *Vide* **HEINRICH CHRISTOPH BAUMGARTEN**. Mint-master at Neustrelitz, 1749-1759.

H. C. H. *Vide* **HEINRICH CHRISTOPH HILLE**. Mint-master at Clettenberg, 1684, Armstadt, 1685, and Brunswick, 1689; † 1729.

H. C. M. *Vide* **HENNING CHRISTOPH MEYER**. Warden of the Mint at Mühlhausen, 1676, Die-sinker, and Mint-master at Königsberg, 1686-1716.

H. C. M. *Vide* **H. C. MAYER**. Mint-master at Königsberg, 1716-1727.

H. C. M. *Vide* **HEINRICH CHRISTIAN MÜLLER**. Mint-master at Herborn, 1682-1684, Eisenach, 1689-1690, Warden of the Königsberg Mint, 1691; † 1718.

H. CO. *Vide* **HARALD CONRADSEN**, born in 1817; Die-sinker at Copenhagen.

H. C. R. *Vide* **HEINRICH CHRISTIAN RABE**, the name of a Mint official at Hoya, whose signature appears on copper tokens of 1785.

H. C. R. F. *Vide* **HEINRICH CHRISTOPH RUDOLPH FRIESE**. Mint-master at Goslar, 1734-1764, &c.

I. C. *Vide* **JOHN CROKER**, 1670-1741. Medallist and Mint-engraver in London.

I. C. *Vide* **JACQUES CALLOT**. Die-sinker at Nancy; † 1685.

I. C. *Vide* **JOSEPH CRONBERG**. Mint-master at Vienna, 1766; † 1804.

I. C. *Vide* **JOSEPH COLLART**. Die-sinker at Geneva, 1772; † 1830.

I. C. *Vide* **JOHANN CROLL**. Mint-master at Dresden, 1779-1804; he also signed his issues I. E. C.

I. C. *Vide* **IWAN SIBELINKOFF**. Mint-master at St Petersburg, 1696.

I. C. *Vide* **JOHANN CONRADSEN**. Danish Medallist, 1782-1856.

I. C. A. *Vide* **JULIUS CHRISTIAN ARENSBURG**. Die-sinker and Mint-master at Stettin, 1689-1691 and 1695-1703, Stade, 1691-1693, and Schwerin, 1711.

I. C. B. *Vide* **JOHANN CHRISTOPH BUSCHMEIER**. Mint-master at Coblenz, 1659-1666.

I. C. B. *Vide* **JOHANN CHRISTOPH BÄHR**. Mint-master at Goslar, 1663-1668, Clettenberg, 1682, Walkenried, 1688-1691, Gotha, 1691, and Wolfenbüttel, 1693-1696.

I. C. B. *Vide* **JOHANN C. BILENGER**. Warden of the Mint at Riga, 1705-1707.

I. C. B. *Vide* **JOHANN CHRISTOPH BUSCH**. Mint-master at Ratisbon, 1741-1763.

I. C. B. *Vide* **JOHANN CONRAD BANDEL**. Mint-master at Cassel, 1744-1765; and Detmold, 1763-1769.

I. C. D. *Vide* **JOHANN CHRISTOPH DÜRR**. Mint-master at Erfurt, 1673-1676, and Weimar, 1677-1684.

I. C. E. *Vide* **JOHANN CHRISTIAN EBERHARD**. Mint-master at Saalfeld, 1755-1765, and Bayreuth, 1765-1768.

I. C. E. *Vide* **JOHANN CHRISTOPH EBERHARD**. Mint-master at Wertheim, 1803.

I. C. F. *Vide* **JOHANN CARL FALKNER**. Mint-master at Darmstadt, 1681, and Eisenach, 1692-1693.

I. C. F. *Vide* **JOHANN CASPAR FICHTRAUER**. Die-sinker at Riga, circa 1811.

I. C. G. *Vide* **JOHANN CHRISTIAN GITTERMANN**. Mint-master at Esens in East Friesland, 1730-1746.

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I. C. H. *Vide* **JOHANN CHRISTOPH HILLE**. Mint-master at Schwarzburg, 1686.

I. C. H. *Vide* **J. C. HELLENBACH**. Die-sinker at Berlin, 1819.

I. C. H. *Vide* **JOHANN CHRISTIAN HILLE**. Mint-master at Stralsund, 1706; † 1721.

I. C. H. *Vide* **JOHANN CARL HEDLINGER**. Swiss Medallist, 1691-1771; worked in Sweden.

I. C. H. *Vide* **JOHANN CHRISTIAN HEUGELIN**. Mint-master at Stuttgart, 1784-1808.

I. C. K. *Vide* **JOHANN CHRISTOPH KROH**. Mint-official at Kuttentberg, 1678-1702.

I. C. K. *Vide* **JOHANN CHRISTIAN KOCH**. Die-sinker at Gotha, 1706-1742.

I. C. K. *Vide* **JOHANN CHRISTIAN KNAUST**. Warden of the Mint of Saalfeld, 1764, and Mint-master there, 1765-1794.

I. C. M. *Vide* **JOHANN CHRISTOPH MÜLLER**. Medallist at Stuttgart, 1670-1695.

I. C. M. *Vide* **JOHANN CHRISTIAN MARMÉ**. Die-sinker at Cleves, 1735-1757.

I. C. MK. F. *Vide* **JOHANN CASPAR MÖRIKOFFER**. Medallist at Berne, born in 1733; † 1790.

I. C. R. *Vide* **I. C. ROTH**. Die-sinker at Darmstadt, *circa* 1696-1707.

I. C. R. *Vide* **JOSEPH CHARLES ROETTIERS**, 1691-1770. Medallist, who worked at Paris, Nancy, and Vienna.

I. C. R. *Vide* **JOHANN CHRISTIAN REICH**, 1740-1814. Die-sinker at Fürth.

I. C. S. *Vide* **JOHANN CASPAR (VON) SEHLEN (SÖHLE?)**. Warden of the Mint at Magdeburg, 1688, and Mint-master, 1691-1695.

I. C. S. *Vide* **JOHANN CHRISTOPH STAUDE**. Mint-master at Weimar, 1684-1687, and Erfurt, 1690-1691.

I. C. S. *Vide* **JUSTUS KARL SCHRÖDER**. Mint-master at Stralsund, 1761, Elbing, 1762-1763, Mittau, 1763-1764, and Warsaw, 1768-1772.

I. C. S. *Vide* **JOHANN CHRISTOPH SCHEPP**. Die-sinker at Dietz, Cassel, and Hanau, 1749-1770.

I. C. S. *Vide* **JOHANN CHRISTIAN STOCKING**. Mint-master at Neuwied, 1756, and Poppelsdorf, 1777-1792.

I. C. W. *Vide* **I. C. WIKMANN**. Die-sinker at Stockholm,

L. C. *Vide* **LECLERC**. Die-sinker at Basle and Cassel, and Mint-master at Bremen, 1685-1737.

L. C. *Vide* **LORENZ CARELBERG**. Mint-master at Stockholm, 1706-1722.

L. C. H. *Vide* **LAZARUS CHRISTIAN HOPFGARTEN**. Mint-master at Moritzburg, 1622, and Harburg, 1625-1626.

L. C. K. *Vide* **LUDWIG CHRISTIAN KOCH**. Die-sinker at Gotha, 1750, Mint-master there, 1766-1793.

L. C. R. *Vide* **LUDWIG CHRISTIAN RUPERTI**. Mint-master at Zellerfeld, 1774-1779.

L. C. S. *Vide* **LORENZ CHRISTOPH SCHNEIDER**. Mint-master at Halberstadt, 1679-1682, and Berlin, 1682-1701.

L. C. W. *Vide* **LEONARD C. WYON**. Medallist at London, nineteenth century.

M. C. *Vide* **MARTIN CUPY**. Die-sinker at Cassel, 1676-1679.

N. C. *Vide* **NICOLO CONTARINI**. Mint-inspector at Venice, 1658.

N. C. or **N. C. F.** *Vide* **NICOLAS CHEVALIER**. French Medallist, who worked at Amsterdam, 1694-1705.

N. C. or **N. R. C.** *Vide* **NICOLO CERBARA**. [Die-sinker at Rome, 1829-1850.

P. C. B. *Vide* **PHILIPP CHRISTOPH BECKER**, 1675-1743. Die-sinker and Medallist, who resided at Vienna.

P. C. B. *Vide* **PHILIPP CHRISTIAN BUNSEN**. Mint-master at Arolsen, 1752-1764, and Frankfort-on-Main, 1764-1790.

P. C. W. *Vide* **PETER CHRIST. WINSLOW**. Die-sinker and Medallist at Copenhagen, 1745-1752.

R. C. *Vide* **RAFAELO CATANEO**. Italian Die-sinker, 1710.

R. C. Signature of a Medallist, who was flourishing *circa* 1556. He was perhaps the Florentine goldsmith Regolo Coccapani † 1620,

or Raffaello Casellesi, likewise a Florentine goldsmith. R. C. is found on a medal of Camilla Albizzi, obv. Bust. *℞*. Apollo pursuing Daphne, 1556.

S. C. *Vide* **SIMON CONRAD**. Mint-master at Steuerwald, 1690-1693.

S. C. *Vide* **SIMON CONRADI**. Mint-master at Eisenach, 1700-1702.

S. C. *Vide* **SCHABEL** (Mint-master) and **CLOTZ** (Warden of the Mint), at Günzburg, 1765-1773.

V. C. *Vide* **VINCENZO CACCIAPULI**. Mint-master at Parma, 1637-1639.

V. C. F. *Vide* **VITTORE CAMELIO**. Die-sinker at Venice and Rome, 1490-1522.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Erklärung der Abkuerzungen auf Münzen der neueren Zeit.*, etc., Berlin, 1896.

C. and **CDLC** (*Germ.* or *French*). The following medals are signed with a **C**: 1591, Johann Casimir von Pfalz-Lautern; — 1594, Friedrich IV. von Pfalz-Simmern; — 1604, Same portrait. Another, also of Friedrich IV. is signed **CDLC**, and as all these are undoubtedly by the same artist, it is conjectured that the **C** stands for his surname and **CDL** for the Christian name. His work resembles that of Briot and Guichard.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — *Trésor de Numismatique et de Glyptique. Choix de médailles exécutées en Allemagne aux XVI^e et XVII^e siècles*, Paris, 1841.

C. Sometimes the signature of Caspar Hase (*Vide* **HASE**).

C. signature of the artist who engraved the School Prize Medal of Berne, with arms on obv. and gardener kneeling on *℞*.

CA (the **A** is not very clear). A medal of George Frederick of Prussia, 1586, and another, undated, bear this signature. They are both in the Berlin Museum.

BIBLIOGRAPHY. — Erman, *op. cit.*

C. A. or **C. A. D.** Initials and signature of the Medallist Christopher Adolfszoon, 1666-1676.

C. C. D. (*Germ.*). Signature on the *℞*. of a medal of the "Blankeneser Krankenlade", Hamburg, 1871.

C. L. (*Ital.*). Perhaps Lorenzo Corbolini, Engraver at the Mint of Rome under Alexander VI. A medal of Pompeo Conestabile, jurisconsult (end of xvth cent.) bears this signature.

C. L. C. (*Amer.*). Signature on a medal of the Yale University, with bust of Dr James Campbell on obv.

C. R. (*Ital.*). Perhaps Regolo Coccapani of Carpi, goldsmith at Florence, or Raffaello Casellesi, also a Florentine goldsmith. A medal of Camilla Albizzi, dated 1556, is signed **R. C.**

C. de F. This signature occurs on modern unofficial Pattern 5, 2, and 1 Francs, 50 and 20 Centimes, and 10 Centimes in Æ., of Napoleon IV., 1874.

CABASSOL, JACQUES (*French*). Coin-engraver at the mint of Aix, 1583-1639.

CABELICKY, JOHANN VON SOUTIC (*Bohem.*). Mint-master at Prague, 1444-1454.

BIBLIOGRAPHY. — E. Fiala, *Beschreibung der Donebauer Sammlung Böhmischer Münzen und Medaillen*, Prag, 1888.

CABOTRE, GEORGES LE (*Belg.*). Mint-master at Louvain, 1467-1473; Ghent, 2. May 1459 to 16. June 1462; and in conjunction with Evrard Thieulaine and Evrard le Merchier, 18. June 1466 to 9. June 1467.

CACCIA, SANTIAGO (*Amer.*). Engraver of a masonic medal of the G . . O . . Y SUP . . * CON . . of the Republic of Paraguay, a specimen in gold of which was presented to Dr Juan Adriano Chaves the Grand Master and Grand Commander of the Order, 1872; also of others of Mexico, Buenos Ayres, etc., commemorating exhibitions and public events.

BIBLIOGRAPHY. — Marvin, *The Medals of the Masonic Fraternity*, Boston, 1800. — A. Rosa, *Monetario Americano*, 1892.

CACCIALUPI, VINCENZO (*Ital.*). Mint-master at Parma, 1637-1639.

CADES, M. (*Ital.*). Gem-engraver of the second half of the eighteenth century, who signed several gems, **KAΔΕC** : Head of Apollo; — Adonis, pale sardonyx (**CADES**); — Cupid embracing Psyche (**CAD.**); — Venus and Cupid.

CADIEUX & DEVOUX (*Amer.*). Publishers of a medal of St Anne de Beaupré, Canada.

CADOGAN, HON^{BLE} CHARLES SLOANE (*Brit.*). Mint-master at London, *Anni* 1-9 of George III.

CAECAS. Signature, probably a fictitious one, of a Gem-engraver, by whom the intaglio illustrated below, was produced. It exhibits



fine work, but is most likely modern. King says that Caecas is but the false reading of *Cascae* the gem owner's name.

CAESILAX (*Greek*). This signature appears on a sardonyx intaglio, representing Minerva seated, in the Constable collection.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

CAFFIERI, J. J. (*Ital.*). A celebrated Sculptor; born in Paris, 1672; died in London, 1713; who worked for Louis XIV. and Queen Anne. Some very large bronze medallions of Louis XIV. were found at Kew Palace, which may possibly be the work of this artist or of the sculptor Desjardins.

(Correspondence in the "*Times*", June and August 1898.)

CAGNASSONE, GIRARDINO (*Ital.*). Mint-master at Turin, 1556-1562. His issues are signed **G. C.**

CAIGNART, NICOLAS (*Belg.*). Mint-master at Bruges, 27. July 1504 to 28 July 1507.

CAILLE, JULES MICHEL (*French*). Sculptor, born at Nantes in 1836. Pupil of F. Duret and M. Guillaume, he entered the Ecole des Beaux-Arts in 1856. At the Salon of 1865, he exhibited a bronze Portrait-medallion of M. Leboucher, and in 1868, another of M^{lle} J. de B***. He died in 1881.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAILLE, PIERRE (*French*). Master of the Geneva Mint, 25th February 1612 to 15th April 1617. His coins are signed **C** or **Ⓒ**, with an exception of the 9 Denier piece of 1617 which has no signature.

CAILLOU, JEAN (*French*). Engraver at the Mint of Toulouse, 1584.

CAIN, AUGUSTE NICOLAS (*French*). Sculptor, born in 1822. Pupil of F. Rude and Guionnet. From 1851 to 1882, he obtained several

prizes for exhibits at the annual Paris Salons. He executed some Portrait-medallions in clay which are very tasteful.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des Artistes de l'École française*, Paris, 1882-1885.

CAIUS or GAIUS (Roman). A Sirian garnet of the Marlborough Collection, with a very deeply cut full-face head of the dog Sirius, bears on the dog's collar the signature : ΓΑΙΟΣ ΕΠΟΙΕΙ. Raspe calls this a work of Natter's. King mentions two intagli, formerly in Roger Bacon's cabinet, a jacinth, with Silenus seated playing on the double flute, and a sard, with bust of a girl, her finger on her lips, similarly signed. It is however open to doubt whether this signature is authentic.

BIBLIOGRAPHY. — C. W. King, *op. cit.* — E. Babelon, *La gravure en pierres fines*, Paris, 1894.

CAJET, ANTON (Germ.). Coin and Medal-engraver of the first three decades of the eighteenth century. He died in 1738. He was also Warden of the Mint of the Counts Palatine, at Heidelberg, 1716-1738, and worked as a goldsmith for Philipp von der Pfalz. His coins and medals are signed **A. C.**, as for instance the commemorative medals of the Repairing of the Heidelberg cask, 1716 and 1727.

BIBLIOGRAPHY. — Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit (1429-1840)*, Berlin, 1840. — Nagler, *Monogrammisten*, I, p. 124.

CALABRESI (Ital.). Gem-engraver of the latter end of the sixteenth century. His finest work is exhibited on an intaglio, the subject of which is Mars and Venus taken in a snare by Vulcanus. This master-piece procured the cancelling by Pope Gregory XIII. of a sentence of imprisonment for life which the artist had incurred for murder. Some of his gems, which are numerous, are signed : **D. CALABRESI FECE IN ROMA.**

BIBLIOGRAPHY. — Babelon, *op. cit.* — C. W. King, *Antique Gems and Rings*, p. 428.

CALAMAZIA, GIOVAN-VINCENZO (Ital.). Medallist; worked *circa* 1587. There is a medal by him of Giulio Rossini, Archbishop of Amalfi, 1576-1616. His native place was Macerata.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *Les médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883-1887.

CALANDRELLI (Ital.). Gem-engraver of the beginning of the nineteenth century. He produced a considerable number of forgeries, most of which were purchased as antique by the Berlin Museum in 1847. Furtwaengler surmises that he was the author of a cameo, in the same museum, signed ΑΓΑΘΟΠΟΥΣ· ΕΠ. The great demand for gems in England, Germany, Russia, and France, under

the first Empire, and later, set a number of forgers at work, and for a time Europe was inundated with their productions, which mostly originated at Rome and Naples.

In the collection of Baroness Roger de Sivry, sold at Paris in April 1904, was a fine cameo representing Leda and the Swan, in white agate, signed **ΚΑΛΑΝΔΡΕΛΛΙ**.

BIBLIOGRAPHY. — Babelon, *op. cit.*

CALKER, B. C. V. (*Belg.*). Medallist of the end of the eighteenth century. His productions are not of much importance, the subjects being mostly of local interest and the work generally poor. He was working *circa* 1789-1800. His medal on the Recognition of the Independence of the United States by Friesland, 1782, and that on the Treaty of Paris, 1783, are among his best. By him are also : Dr J. van den Bosch, Amsterdam, 1764; — Dr Frederick Fontein; — Provincial Society of Nature and Science; — Luth. Hosp. Nurses Institute, Amsterdam, 1772; — Dr Johan Monnikhof, Amsterdam, 1817; — Emden and East-Friesland ceded by Prussia to Napoleon I., 1807, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann. *op. cit.* — C. Wyllis Betts, *American Contemporary Medals*, New-York, 1892.

CALLIMORPHUS (*Roman*). This signature, whether false or authentic, appears on a sard in the Museum at Florence, The intaglio represents Thalia standing, a mask in one hand, and a thyrsus in the other.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

CALLOT, JACQUES (*French*). Medallist and metal-worker at the Court of Lorraine, during the third quarter of the seventeenth century. He is one of the best artists of his period. He died in 1685.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CALLOT, JACQUES H. (*French*). Contemporary sculptor and Medallist, born at Blaru (Seine-et-Oise); pupil of Gauthier, Ponscarne, and Thomas. He obtained the second *Grand Prix* for his exhibit at the Salon of 1898. The subject of the medal was : Phorbas detaching the infant Oedipus from the tree. In 1903 he exhibited a Portrait-medallion of the Poet Maurice de Baudry, and nine medals, in bronze and silver, belonging to M. Frasnier, editor. At the Salon of 1904 he had a frame containing ten medals in gold and silver.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français*, Paris, 1897. — Id., *Les Médailleurs français contemporains*, 1898.

CALOT, ÉMILE EMMANUEL (*French*). Sculptor, born at Douai. Pupil of Jouffroy. At the Salon of 1878, he exhibited two Portrait-medallions of M^{me} C. C***, and M^{me} C. M***.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CALSTER, PIERRE VAN DER (*Belg.*). Goldsmith of Louvain; died there in 1405. He appears to have been Engraver of the coins, or die-cutter (*ysersnyder*) at the Mint of that city. In 1404, he was paid 3 livres 2 sous 10 deniers for some patterns of Gold Couronnes and Peters, Rhenish Florins, Double and Single Moutons, Silver Peters and Botdragers, which he executed at the request of the Duchess Johanna. His tools were sold by his widow, in 1405, to Henry Van Velpe, Engraver at the Mint of Antwerp, for Anthony of Burgundy, Duke of Limburg.

BIBLIOGRAPHY. — A Pinchart, *Biographie des graveurs belges. Revue de la numismatique belge*, 1851.

CALTA, JOHANN VON KHAMENA LHOTA (*Bohem.*). Mint-master, 1454-1458, to the Chapter of SS. Peter and Paul am Wyschenrad.

BIBLIOGRAPHY. — Fiala, *op. cit.*

CALTIGNANO, GIOVANNI FRANCESCO (*Ital.*). Master of the Mint at Milan in conjunction with Giovanni Battista Serono, 1582.

CALUWAERTS, FRANÇOIS (*Belg.*). Seal-engraver, whose name is variously spelt Calluwaerts, Calluwaert, Caluart, Calewaert, Caluwaert, or Caluwaerts. He is mentioned in a document, dated 1597; the year of his death is 1647. He worked for Cardinal Albert, who was Governor of the Netherlands in 1596, and engraved his seal; on the marriage of Albert with the Infanta Isabella, he took the title of Engraver of the Archdukes' seals and signets. In 1603, he was paid the sum of 229 florins 40 gros for a seal in silver with the arms of the Governors, and intended for the German State Secretary's Office; in 1613, he engraved on steel the arms and titles of the new rulers of the Netherlands. After the death of Archduke Albert in 1621, F. Caluwaerts is recorded to have executed a secret silver signet for Philip IV. of Spain's privy council. A quarrel having ensued in 1624 between Adrian Waterloos and Caluwaerts, the latter obtained an official appointment of Seal-engraver to the Court with a remuneration of 40 Flemish livres per annum. His last work dates from 1633, in which year he was succeeded in his office by his son.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*, *Revue de la num. belge*, 1853.

CALUWAERTS, FRANÇOIS JUNIOR (*Belg.*). Son of the preceding, died in 1663. He succeeded his father in 1633, as Seal-engraver to the Court of the Spanish Netherlands. On his death-certificate, he is designated as a line-engraver (*plaetsnyder*).

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*

CALUWAERTS, GUILLAUME (*Belg.*). He is mentioned as having occupied some post at the Antwerp Mint, *circa* 1637.

CALUWAERTS, JACQUES (*Belg.*) Engraver at the Mint of Antwerp, 1638-1647. He probably executed some of the gold Double Souverains and Couronnes, Ducatons of 3 florins, $\frac{1}{2}$ Ducatons, Patacons, $\frac{1}{2}$ Patacons, and 6 Sous pieces, which were issued at Antwerp at about that time.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.* — A. de Witte, *Le Jeton dans les comptes des Maîtres de Monnaies du duché de Brabant*, 1896.

CALVET, GUILLAUME (*French*). Mint-master at Montpellier, *circ.* 1500; distinctive mark, G.

CALVET, MICHEL (*French*). Mint-master at Montpellier, 1540-1549; distinctive mark. Oak-leaf at the end of the legends.

CALVI, GAETANO (*Ital.*). Contemporary Sculptor, residing at Modena, who modelled in 1897 a Portrait-medal of Alfredo Piatti, cellovirtuose: also one of Giovanni Battista-Camozzi, signed: **GAETANO CALVI MOD. ED INC.**, and another of Dr Antonio Rezzonico, of Milan, 1904.

CALVI, GIOVANNI FRANCESCO (*Ital.*). Mint-master at Milan, 6th April, 1582—8th June, 1583, and in conjunction with Rocco Pizzo Compagno, from 8th June, 1582 to 28th September, 1584.

C. A. M. Signature of Christian Andreas Möller, Die-sinker at Copenhagen, 1813 (*Vide MÖLLER*).

C. A. M. Initials of Carl Adolph Mühle, Die-sinker at Copenhagen, 1787; † 1855 (*Vide MUHLE*).

CAMBI, ANDREA, surnamed **BOMBARDA** (*Vide BOMBARDA, supra*).

CAMBI, GASPERO (*Ital.*). Medallist; worked between 1496 and 1577. He sometimes signed his works: **GAS. CAM.** or **GAS. CAMBI**. He was attached to the court of Pope Clement VIII., for whom he executed several medals: **AN·V· R.** Christ and his apostles; — **AN·VI R.** One of the apostles addressing Jesus; — 1598. The Pope seated receiving an olive-branch from the City of Ferrara; — Same year **R.** River-god (the Pô) reclining; — Same year. **R.** Cross on summit of hill; — 1599 **R.** Christ and his apostles.

BIBLIOGRAPHY. — Armand, *op. cit.* — Bolzenthall, *op. cit.*

CAMBIAGO, GIOVAN PAOLO (*Ital.*). Coin-engraver at the Mint of Madrid under Philip II. The first mention we find of this artist is that he cut the gems of the armorial bearings on the above-named king's royal mantle. At the Mint, he succeeded Virago, who died in 1592.

BIBLIOGRAPHY. — Cean Bermudez, *Diccionario*, &c.

CAMBIER (*French*). Mint-master at Arras, 1646.

CAMBIER, MARTIN (*Belg.*). Mint-master at Antwerp, in conjunction with Jérôme Verdussen, 1629-1639.

CAMBIER, SIMON (*Belg.*). Mint-master at Antwerp, 1. April to 30. June, 1636.

CAMBRY, ALAIN ÉTIENNE RENÉ DE (*French*). Mint-master at Paris, 1843-1845; special mark : prow of ship. He filled the same office at Rouen, 1821-1844; distinctive sign : Paschal lamb.

CAMEI, DOMENICO DE' (*Ital.*). Gem-engraver of Milan, end of the fifteenth and beginning of the sixteenth century. There is a portrait of Ludovico Il Moro, cut on a Balais ruby (ten lines in diameter) by him.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

CAMÉLINAT, ZÉPHYRIN (*French*). Master of the Mint under the Paris Commune, 18th March to 29th May, 1871. He was born in 1840, and after his fall, he fled to this country, but in 1885 returned to France, where he was elected deputy for the Seine Department. He retired from politics in 1887. His distinctive mark on the coins is an anchor.

CAMELIO, surname of **VITTORE GAMBELLO** (*Ital.*). Venetian Sculptor, Goldsmith, Coin-engraver, Founder, and Medallist, 1460 † 1539. His father, Antonio da San Zaccario Vittore, and brother, Briamonte, were both Goldsmiths. Camelio's artistic career ranges from 1484 to 1523, his first known medal being that of Pope Sixtus IV., 1484, and the last mention made of him is dated 1523, and relates to his medal of Andrea Gritti. In 1506, Camelio was appointed "Maestro delle Stampe nella Zecca" to engrave the obv. of the coins called *Marcelli* and *Mocenighi* of the Doges Giovanni Mocenigo, and Marco Barbarigo, on which the Doge is represented kneeling in front of St Marcus. On the 24th of June, 1515, Pope Leo X. called him over to Rome, and appointed him "Magister stamparum" in conjunction with Pier Maria da Pescia.

Mr. Charles Perkins, in "Sculpteurs italiens", vol. II, p. 231, appreciates Camelio's talent in the following words : « Tout à la fois sculpteur, fondeur en bronze et médailleur, doué d'un remarquable pouvoir d'imitation, il contrefaisait les médailles antiques avec une si rare perfection qu'il trompait souvent même les plus habiles connaisseurs. Quelquefois, comme dans les deux portraits qu'il nous a laissés de lui, il adopta le style antique; d'autres fois, dans le portrait de Gentile Bellini, par exemple, il imita, sans toutefois les égaler jamais, les grands médailleurs italiens. Son absence d'originalité et sa tendance à imiter les styles les plus opposés se retrouvent dans ses marbres et dans ses bronzes ».

Camelio was the first to cut dies in steel. The following medals, coins and plaques by him are all sought for and very much prized by experts : Gentile Bellini, Venetian painter, 1427-1507; — Giovanni Bellini, Venetian painter, 1427-1516 (*illustrated*); — Vittore Camelio, the artist himself (2 types), one dated, 1508; — Cornelio Castalido, juriconsult and poet, † 1537; — Francesco Faseolo, High Chancellor of the Senate of Venice, 1513; — Domenico Grimani, Venetian, born in 1463, Cardinal, 1493-1523 (2 var.); — Pope Sixtus IV., 1471-1484; — Pope Julius II., 1503-1513 (G. Milanesi doubts the correct attribution of this medal to Camelio, as it is signed **V. C.** which is not the usual signature of the artist); — Agostino Barbarigo, Doge of Venice, 1486-1501; — Andrea Gritti, Doge of Venice, 1523-1528; — Plaque, obv. Hercules carrying stag, and Satyr **R.** Ram near altar and burning tripod; — Pope Leo X., Double gold zecchino, **R.** The three wise men from the East perceiving the star; — Silver testoni **R.** Christ



Giovanni Bellini, by Vittore Gambello.

and his apostles, and Pope kneeling presenting to St Peter a model of his church; — Plaque, representing a lion; — Bacchanalian sacrificial scene, &c. — Some of these pieces were formerly erroneously attributed to Caradosso.

Camelio's earliest medal, that of Pope Sixtus IV., must have been executed before 1484; his last of Doge Andrea Gritti is dated 1523. Fabriczy observes : "In den ersten Arbeiten, wie den Bildnissen des Malerbrüderpaars Gentile und Giovanni Bellini, zeigt Gambello noch die kräftig realistische Auffassung des Quattrocento; in den späteren wird er weicher im Ausdruck, verschwommener in der Modellierung."

Camelio was also a clever imitator of antique coins.

His signature is **V. CAMELIO**; — **V. C. F.**; — **VICTORIS CAM. V.**, and perhaps also **V. C.**; in most cases, however, it appears in full :

OP. VICTORIS CAMELIO VE or **VICTOR. CAMELIVS FACIEBAT.** The date of his death, according to Mr. Charles Perkins, is placed to 1539.

Camelio is also the sculptor of the twelve Apostles in marble which adorn the church of S. Stefano at Venice, and of two bas-reliefs in bronze on the mausoleum of the great general Briamonte.

He was a poet too, as is shown by a sonnet of Cornelio Castaldo composed in his honour.

Camelio marks the transitional period of medallic art between the fifteenth and sixteenth centuries; his works belong for the most part to the fifteenth, and some of them are so beautifully done that it is almost impossible to distinguish them from the antique, but the innovation of cutting dies in steel, which is attributed to him, and which allowed of more minute work being introduced on the medals, marks a new era in medallic engraving.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.* — Heiss, *Médailleurs de la Renaissance*, 1887. — Molinier, *Les Plaquettes*, Paris, 1886. — Friedländer, *op. cit.* — Müntz, *L'Atelier monétaire de Rome*, 1884. — I. B. Supino, *Il medagliere Mediceo*, Firenze, 1899. — Lazari, *Notizia della Raccolta Correr*. — Nagler, *Monogrammisten*. — Fabriczy, *op. cit.*

CAMP, DAVID (*Swiss*). In conjunction with Jean Antoine Lullin, he was given an order for the coining of Ducats for the city of Geneva, 24th September, 1692.

CAMPAGNOLA, DOMENICO (*Ital.*). Painter and Engraver of Padua, end of the fifteenth century. He may be the author of a medal of Filippo Casoli, 1490, signed **D P I**.

CAMPI, BARTOLOMEO (*Ital.*). Goldsmith, Medallist, Architect, and military Engineer. Born at Pesaro in 1525; died at Harlem in 1573. He is the author of two medals executed in honour of Guidobaldo II. della Rovere, fourth Duke of Urbino, 1538-1574. He was Mint-master at Pesaro, *circa* 1555.

BIBLIOGRAPHY. — Armand, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

CAMPMAS, CHRISTOPHE (*French*). Engraver at the Mint of Bordeaux, 1621-1656.

CAMPORESE, P. (*Ital.*). Designer of a medal engraved by J. Cerbara, commemorating the Hall made from the columns of the old Etruscan town of Veies.

CANACHUS (*Greek*). Athenian Sculptor, whose beautiful bronze group, representing Apollo holding a stag, which was accounted the chief ornament of the Didymæon at Athens, is shown on a fine sard of the Mertens-Schaafhausen collection.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

CANADELLA, MOSES (*Germ.*). Mint-master at Kissingen, and Roth, 1622.

CANAL, VINCENZO (*Ital.*). Mint-master at Cattaro, 1581-1583.

CANALE, ZUANO FRANCESCO (*Ital.*). Mint-master at Cattaro, 1551-1582.

CANANNE, MARC (*French*). Mint-master at Angers, 13. October 1522-1533.

CANDAU, JEAN (*French*). Mint-master General of Morlaas, 1497.

CANDIDA, GIOVANNI (*Ital.*). One of the most celebrated Medal-lists of the end of the fifteenth century; born before 1450 and died after 1504. Being engaged as a diplomatist, in various embassies, he worked at the courts of Burgundy and France, as well as in Italy. His ancestors originally belonged to Naples, but little is known of his family, the Filangieri, and until quite recently the artist himself was almost ignored. Bolzenthall does not mention



Portrait-medal of Candida, by Lysippus (?)

him, Armand only gives his signature **CANDID.**, with the description of two medals thus signed. To M. L. Delisle, Administrator general of the Bibliothèque Nationale, belongs the honour of having raised him from oblivion; and since, Heiss in 1890, and M. de La Tour, in 1894-1895, have published elaborate papers on his works.

There is no doubt that Candida was a very clever sculptor and modeller. He occupies an important place in the history of art,

were it only for the reason of his having initiated French artists in the Italian Renaissance. His influence was very great. The medals he executed are all modelled and cast, none retouched or chased; it is highly improbable that he ever engraved medals and seals, as some have supposed. His style is full of life; there is nothing *recherché* about it; it is realistic, as the generality of the work of the great Italian *plasticatori* who have done so much to bring about the golden age of Mediaeval Renaissance.

Candida was born some time before 1450, as in 1475 he was already in the service of the house of Burgundy, and had, before leaving Italy, produced at least one medal. From his style of work, he belongs to the Mantuan school, whose masters Christoforo Geremia, Melioli and Lysippus worked for the Papal court; indeed



Medal of Jean Miette, by Candida.

von Fabriczy affirms that Lysippus was the first to instil the love for art in young Candida, who had come to Rome to devote himself to the priesthood; later on, the Florentine medallists and especially Niccolo Fiorentino exercised a certain influence on his art. In 1477, Candida is mentioned as residing at Bruges, in the capacity of secretary to the Burgundian Court, and we learn from the Jean Miette medal by this artist, dated 1479, that he was in prison, probably on political grounds; the medal is intended to celebrate his deliverance and deliverers.

Some time after, probably between 1482 and 1483, Candida abandoned the service of Maximilian for that of the King of France, Louis XI.; at all events, he was in France at the beginning of the reign of Charles VIII., for whom he wrote a short history of France in latin. In 1491, he had acquired the title of Counsellor to the

King, and in the same year he was sent to Rome as a member of the French embassy; in subsequent years, he was again entrusted with various missions in Italy. He remained in touch with politics under Louis XII. and Francis I.

The following medals, arranged in their chronological order, are now definitely attributed to Jean de Candida : Antonio Gratia Dei; signed **CANDID.**, probably executed before 1475 ("Diese



Portrait of Mary of Burgundy.



Portrait of Mary of Burgundy.



Portrait of Maximilian of Austria.

Medaille verrät im Arrangement und im Stil gleicherweise das Vorbild des Lysippus"); — Giovanni Palomar, Neapolitan Ambassador at the French Court; — Maximilian of Austria and Mary of Burgundy (2 types, one of 1477 and the other of 1479 or 1482); — Jean Carrondelet and Marguerite de Chassey; — Jean de la Gruthuse and Jean Miette (Jean Miette is styled : **CUSTOS CARCER CANDIDAE** and was Master of the Prison at the Castle of Lille, where Candida had been incarcerated; *R. illustrated*), 1479; — Nicolas

Ruter, 1482(?); — Pierre de Coutharhi, jurisconsult; — Guillaume des Perriers, jurisconsult? — Pierre de Sacierges, jurisconsult; — Robert Briçonnet, French statesman, Archbishop of Reims, a friend of Candida (2 var.); — Julian and Clement della Rovere; — Neri Capponi, obv. only; — Nicolas Maugras, statesman; —



Medal of Maximilian of Austria and Charles of Burgundy.

Pierre Briçonnet, statesman, 1503; — Thomas Bohier, statesman; — King Francis I., as Duke of Valois, and Count of Angoulême R. Salamander in flames (2 var.); — Louise of Savoy and Margaret of Angoulême; — Giov. Franc. Rovere, Bishop of Turin and Prefect of Rome; — Maximilian of Austria and Charles of Bur-



Medal of Charles the Bold, probably by Candida.

gundy, 1477, signed : **CAND** (Armand had read the signature **CARO**, which is clearly a mistake (*illustrated*); — Charles the Bold of Burgundy R. JE LAI EMPRINS, &c. (*illustrated*); — The Chancellor Carandolet and his wife (published by de La Tour); — Charles the Bold of Burgundy and his brother Anthony (Dr Bode suggests the

attribution of these medals also to Candida : " Von Karl dem Kühnen und seinem Bruder Anton gibt es aus dem Anfang oder der Mitte der siebziger Jahre ein paar Medaillen mit blossen Köpfen und dem Emblem des goldnen Vlieses auf der Rückseite (wie in Niccolo Fiorentinos grosser Medaille Antons); sie gelten als niederländische Arbeiten, sind aber wohl sicher von der Hand eines Italieners, der damals am burgundischen Hofe lebte. Sollte nicht Candida dieser Künstler sein, dessen frühen Arbeiten sie am nächsten stehen."

A number of other medals have been attributed to Candida by Heiss, either erroneously, or without sufficient reason.

The medals of Maximilian and Mary gave birth to a number of struck imitations in Germany in the sixteenth and seventeenth centuries. One, dated 1479, the so-called Marriage-Thaler of Maxi-



Struck Thaler, engraved by Gian Marco Cavalli
(A copy of Candida's medal).

milian and Mary, is the best of these, and probably the work of Gian Marco Cavalli, Engraver at the Mint of Hall in Tyrol, after 1506.

There is a medallic portrait of the artist (*illustrated*). Heiss assigns it to Candida himself, which is however very doubtful. M. de La Tour, feels more inclined to give it to Lysippus, a medallist who worked for Pope Sixtus IV.

Mazerolle hesitates in the attribution of some of the French medals to Candida.

BIBLIOGRAPHY. — Armand, *op. cit.* — A. Heiss, *Jean de Candida, médailleur et diplomate, Revue numismatique*, 1890. — H. de la Tour, *Jean de Candida, Revue numismatique*, 1894 et 1895. — L. Delisle, *Bibliothèque de l'Ecole des Chartes*, 1890. — E. Müntz, *Histoire de l'art*, t. I-II. — Dr Julius Cahn, *Medaillen und Plaketten der Sammlung W. P. Metzler*, Frankfurt, 1898. — I. B. Supino, *op. cit.* — Mazerolle, *op. cit.* — C. von Fabriczy, *Medaillen der italienischen Renaissance*, 1903. — W. Bode, *Zur neuesten Forschung auf dem Gebiete der italienischen Medaillenkunde*, *Zeitschrift für bildende Kunst*, XXXIX, 37.

CANDLER, JOHANN VON ATZENZOLL (*Bohem.*). Mint-master at Plan, under the Counts of Schlick. He filled that office from 1627 to 1640. His arms and initials **I—C** appear on the coins.

CANIZARES (*Span.*). Medallist of the middle of the nineteenth century. He cut several medals of Queen Isabella II.

CANOPIO, BARTOLOMEO (*Ital.*). Mint-master, or *Zecchiere* at Rome, from 1551 to 1554, under Pope Julius III.

CANONICI, PAOLO DI ORIENTE (*Ital.*). Engraver at the Mint of Bologna, under Pope Pius V. (1566-1571).

CANTERE, PIERRE DE (*Belg.*). Master of the Mint at Bruges in the eighteenth century.

CANTILENA, ANTONIO (*Ital.*). Medallist, who worked *circa* 1585. Several medals bearing his signature are known : Scipione de' Monti, of Corigliano, poet (2 var.); — Paolo Regio degli Orseoli, a Neapolitan, Bishop of Vico Equense, 1583-1607; — Marcantonio Colonna, Duke of Paliano, 1535-1584; — Sertorius Quadri-mano, &c.

BIBLIOGRAPHY. — Armand, *op. cit* — Bolzenthall, *op. cit*.

CANTON, MISS S. R. (*Brit.*). Contemporary Modeller, and the author of a Portrait-medallion of the late Professor Huxley.

CANTOR (*Germ.*). Mint-master at Elbing, 1631.

CANTOR, CHRISTOPH (*Bohem.*). Ducal Mint-master at Liegnitz, 1612-1616, Troppau, 1618-1621, Olmütz, 1619-1620, and Oppeln, 1623, for Bethlen Gabor. His issues are signed **C. C.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit*.

CANTURIO (*Swiss*). Mint-master at Lausanne, thirteenth century.

CANZANI, DEMETRIO (*Ital.*). Milanese Die-sinker and Medallist, of the third quarter of the nineteenth century. I have seen a medal of Prince von Schwarzenberg, on his election as governor of Milan, in 1850, with this engraver's signature : **DEM. CANZANI P.**, and others on the Marriage of the Emperor Francis Joseph with Princess Elizabeth of Bavaria, 1854; — Visit of the Emperor Francis Joseph to Lombardy, 1851; — Visit of the Emperor and Empress to Milan, 1857 (2 var.); — Civic Hospital at Trieste; — Restoration of the Empire, &c.

CANZANI, DOMENICO (*Ital.*). There is a series of medals struck in 1848 to commemorate the Battle of Novara, the Taking of Milan, and other military successes of Field Marshal Prince Radetzki, which are the work of this Milanese Engraver, who was

born in 1815, and was employed at the Mints of Vienna, 1841-1846, and Milan, 1846-1848. One of his best works commemorates the opening of Trieste Hospital, 1841.

BIBLIOGRAPHY. — Fiala, *op. cit.*

CANZIUS, Dr J. H. O. (*Dutch*) of Delft, issued in 1808 a gold medal to commemorate the Accession of Louis Napoleon as King of Holland, obv. REGI PRIMO HOLLANDIAE.

CAPAGNOL, POMPÉE (*Swiss*). Inspector of the Mint at Freiburg, 5. May 1579—18. March 1585.

CAPEL (*Belgian*). Engraver, who worked *circa* 1870-1880. He produced in 1873 two satirical 5 Franc pieces of Thiers; another of Gambetta; and in 1874 a pattern 5 Francs of Henri V. of France (?) The latter piece is dated 1871, and is perhaps the artist's best work.

CAPELLO, BENEDETTO (*Ital.*). Mint-inspector at Venice, 1779.

CAPITANEIS, LODOVICO DE (*Ital.*). Brother of Pompeo de Capitaneis, was named *Ponderator* of the Papal Mint on the 28th of November, 1534, and held office until 1551. His salary was 6 ducats per month.

BIBLIOGRAPHY. — E. Müntz, *L'Atelier monétaire de Rome*, Paris, 1884.

CAPITANEIS, POMPEO DE (*Ital.*). Coin-engraver at the Mint of Rome, 1527-1531. He was murdered by his colleague Benvenuto Cellini.

BIBLIOGRAPHY. — E. Müntz, *L'Atelier monétaire de Rome*, Paris, 1834.

CAPITEL, ANDRÉ (*Swiss*). Mint-master at Geneva, 1656-1664. His initials **AC** appear on the Ecus and subdivisions of that period.

CAPITEL, JÉRÔME (*Swiss*). Mint-master at Geneva, 20th April, 1625 to 14th January, 1633. His distinctive sign on the coins is **HE**.

CAPO, GB. (*Ital.*). Medallist of the sixteenth century. He flourished *circa* 1555, at about which date he produced a medal of Guidobaldo II. della Rovere, fourth Duke of Urbino, 1538-1574. It has on the **R.** the Greek legend ΦΙΛΑΡΕΤΩΤΑΤΩ accompanying the representation of an antique circus with *metae* and quadriga.

BIBLIOGRAPHY. — Armand, *op. cit.*

CAPOCACCIA, MARIO (*Ital.*). Medallist, born at Ancona, flourished *circa* 1581. He is mentioned by Vasari in 1568 as the author of some fine portraits in coloured stucco. The only medal known, bearing his signature, has on obv. the arms of Ancona, and on **R.** the statues of SS. Liberius, Marcellinus, and Cyriacus.

BIBLIOGRAPHY. — Armand, *op. cit.*

CAPPEL, DAVID (*Germ.*). Mint-master at Bayreuth, 3. March—28. July 1621.

CAPPELLARO, CHARLES ROMAIN (*French*). Sculptor, pupil of David d'Angers, F. Rude, and Duret; born in Paris, 1826. He has executed some Portrait-medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAPPERONI (*Ital.*). Gem-engraver of the end of the eighteenth and beginning of the nineteenth century. He resided at Rome, and enjoyed the favour of the public. However none of his productions have been deemed of sufficient importance to be recorded by the writers on gem-engraving.

BIBLIOGRAPHY. — Babelon, *La gravure en pierres fines*, Paris, 1894.

CAPPET, JEAN (*French*). Mint-engraver at La Rochelle, 1540—† 1571.

CAPPOLA, CONTE (*Ital.*). Mint-inspector at Naples, 1760.

CAPPUCCIO, ANGELO (*Ital.*). A clever contemporary Medallist who has signed numerous medals struck by Messrs Johnson & Co of Milan; for instance : Commemorative medal, Tournament of the Nizza Cavalleria Regiment at the Scala Theatre, 1890; — Fourth centenary of Columbus, 1893; — Swiss federal Fête de Gymnastique at Lugano, 1894; — Pope Leo XIII.; — Accession of Pius X., 1904; — Verdi, 1902, &c.

CAPRERA (*Ital.*). This Engraver conducted *circa* 1825 an establishment at Smyrna, where ancient coins were both counterfeited and concocted. The workshop was afterwards removed to Syra, in the Archipelago, but Caprera becoming blind, it had to be closed.

BIBLIOGRAPHY. — *Num. Chronicle*, 1843.

CAPTIER, ÉTIENNE FRANÇOIS (*French*). Sculptor, born in 1842. He exhibited at the Salon of 1870 a bronze medallion of M. Martin. As a statuary, he is known by some very fine productions; at the 1878 Paris Exhibition, his Venus was voted a great success. He has since executed a Diana, 1880; — Innocence; — Portrait of M^{lle} Rouby; — a Daughter of Eve, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAPUCCI (*Ital.*). Sculptor, and Medallist. He also cut precious stones, and obtained a second *mention* in 1833 for gem-engraving; the subject was, Theseus raising the stone under which his father had hid his arms. A Portrait-cameo of Giovanni and Teresa Coralli by him is in the Jules Sambon Collection at Milan.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français*, Paris, 1897.

CAPUTI (*Ital.*). Medallist of the early part of the present century. There is a portrait of Cardinal Consalvi by him. Although the two names Capucci and Caputi occur in works of reference, I believe they represent only one artist, as Capucci, the gem-engraver is called Caputi in H. Lehnert's biography of the medallist Henri François Brandt.

In the Duke of Cambridge's Sale (June 1904) was a circular onyx cameo of Saint George slaying the Dragon (The lesser George of the most noble Order of the Garter), signed **CAPUTI**.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CAPY, EUGÈNE (*French*). Sculptor and Medallist; pupil of Drolling and Pradier, born in 1829. At the Salon of 1852 he exhibited a medallion representing the Battle of Granicus, and in 1853, a Portrait-medallion of Dr Jobert de Lamballe, of Paris.

CAQUÉ, ARMAND AUGUSTE (*French*). Medallist, born at Saintes in 1793; pupil of the Royal School at Rochefort, the Ecole d'application at Metz, and of Raymond Gayrard. From 1817-1818, he was employed as Assistant-engraver at the Mint of the Hague. Under Napoleon III., he was appointed Engraver to the Imperial Cabinet, a post which he held from 1853 to 1868. He died in Paris in December, 1881.

Caqué largely contributed to Durand's "Series Numismatica Universalis Virorum Illustrium". Dr Weber mentions that "Caqué was the first in France to make considerable use of 'reducing machines', though a very old reducing machine, preserved in the 'Conservatoire des Arts et Métiers' at Paris, shows that they had long been known". Hulot's *tour à portrait* was greatly improved by him.

A considerable portion of Caqué's productions relate to the Bourbons, and he was at one time (1822) Medallist to Madame La Dauphine, during which period he was commissioned to execute a series of portrait medals of the French Kings from Pharamund to Charles X.; this *Galerie numismatique des rois de France* forms perhaps his best known work and consists of 74 pieces, which were exhibited at the Salons, from 1836 to 1839. In 1823, he had already produced a frame of medals of the Kings of France.

Several medals cut by Caqué come within the English series: William Congreve, the dramatist, 1819; — William Camden, 1823; — Francis Bacon, Lord Verulam; — Dr Joseph Priestley; — The Crimean War, 1854 (sev. var.); — Tribute of the French people to the English Nation, 1830; — The Prince of Wales' prize medal for Canadian Schools, 1860; — Canadian Exhibition of Agriculture, &c.

Among his other works, I may mention: Portrait of M. Dubois,

a Mint official ; — Portrait of Vicomte H. de S*** ; — Portraits of Louis XIII., and Louis XVI. ; — Medallion of Henry III. (Salon 1835) ; — Portrait of Louis-Philippe (S. 1836) ; — The Taking of Algiers ; — 13 medals of Kings of France (S. 1836) ; — 20 medals of Kings of France (S. 1837) ; — Portrait of Comte de Sussy (S. 1838) ; — Marshal Soult, Duke of Dalmatia ; — 30 medals of Kings of France (S. 1838) ; — 36 medals of Kings of France (S. 1839) ; — Portrait-medallion of Louis Napoleon Bonaparte, Prince-President of the Republic ; — Laying of the foundation stone of the Halles Centrales ; — The fountain of Dijon (S. 1852) ; — Albert de Haller, 1821 ; — Comte de Morny (*illustrated*) ; — Winkelmann ; — Distribution of Flags to the National Guard, 1830 ; — Jeton of the Bordeaux Merchants, 1833 ; — Napoleon I., 1834 ; — Jeton of the Notaries of Cosne, 1835 ; — Mining Jeton of St. Georges et



Portrait-medal of Comte de Morny.

Montjean (Maine-et-Loire) ; — Agricultural Exhibition of Beauvais, 1836 ; — Musical Congress at Orléans, 1837 ; — Defence of Mazagran, 1840 ; — H. François d'Aguesseau, 1821 ; — Marie Thérèse, Duchess of Angoulême, 1823 ; — Assassination of the Duc de Berry, 1820 (2 var.) ; — Funeral of the Duke, 1820 ; — Jacques Callot, 1838 ; — Visit of the Duke of Savoy to the Paris Mint, 1824 ; — Marie-Joseph de Chénier, 1831 ; — François de Chevert, 1821 ; — Lafontaine, 1821 ; — Lucas Cranach, 1823 ; — Dugay-Trouin, 1819 ; — Death of Ferdinand, Duke of Orleans, 1842 ; — St Ferdinand Chapel, 1843 ; — Hugo Grotius, 1823 ; — F. Klopstock, 1820 ; — Lhomond ; — Attempt on the King's life, 1835 ; — Wolfgang Mozart ; — Nicola Piccini, 1823 ; — Hippocrates (Durand Series) ; — Dr Albrecht von Haller (2 var.) ; — Dr Jean Baptiste Bouillaud, 1838 ; — Buffon ; — Antoine Laurent Lavoisier, 1821 ; — Abbé Dr Rozier, Lyons, 1834 ; — Count

Constantin François De Chasseboeuf De Volney, 1822; — Royal Academy of Medicine; — Military Hospital, Paris; — Ambulance of the XI. Arrondissement, 1870; — Central Council of Health for the North of France; — Vaccination of Louis Philippe (3 var.); — The Cholera in 1854; — The Cholera at Marseilles, 1835; — Fosses mobiles inodores, 1819 and 1820; — Galvani (2 var., 1818 and 1823); — Kepler (3 var., 1818, 1819 and 1823); — Cholera, Bourbonne, 1832; — Hôtel-Dieu, Marseilles; — Vaccination of Napoleon III.; — Vincenzo Bellini, 1835; — Nicolas Dalayrac, 1838; — A. E. Grétry, 1823; — Liberty of the Press (illustrated in Roger Marx, *Méd. cont. en France et à l'Étranger*, Pl. VI, n° 1); — Establishment of Public Schools, 1842; — Various School, Agricultural, and Horticultural Prizes; — General Marceaux, 1831; — Evariste Parry, 1822; — L. Hector, Duke of Villars, 1821; — E. Quirinio Visconti, 1821; — Voltaire, 1820; — Volney, 1822; — Annexation of Nice and Savoy to France, 1810-1860, &c. In 1830, he engraved, in collaboration with Gayard, a commemorative medal of the journalists' protest against the laws of July, and alone, another medal which was sold for the benefit of the wounded in the insurrection.

His medal of Louis Napoleon, as President, was distributed broadcast in the provinces before the election of the 10th of December. After Napoleon III.'s accession to the throne, he celebrated the principal events of the reign by medallic records: Marriage of Napoleon III. with M^{lle} de Montijo; — Capture of Bomarsund; — Birth of the Prince Imperial, &c.

In his series of French Kings, Caqué insisted on including the Duke of Reichstadt as Napoleon II., notwithstanding official remonstrances.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Franks and Grueber, *op. cit.* — Dr F. P. Weber, *English Medals by Foreign Artists*, London, 1894. — Leroux, *Médailleur du Canada*, Montreal, 1888. — Mc Lachlan, *Canadian Numismatics*. — Chavignerie et Auvray, *op. cit.* — *Galerie historique et critique du XIX^e siècle*, A. A. Caqué, Paris, 1859. — M. Toe, Caqué, *Grande Encyclopédie*. — A. Brichaut and Chs. van Peteghem, *Souvenirs numismatiques de la Révolution française* (1870-1871), Paris, 1872.

CAR. IOF. (*Ital.*). Signature of a Medallist who worked *circa* 1594. The Bentivoglio collection, sold in 1880, contained a medal the *R.* of which is by this artist. The obv. represents the bust of a young woman, with the legend ISABELLAE. REARIAE, but it is not the work of the same medallist.

BIBLIOGRAPHY. — Armand, *op. cit.*

CARABIN, RUPERT (*French*). Contemporary Sculptor and Medallist, residing at Paris. R. Marx, in his work, *Les Médailleurs français* illustrates a medal by him, entitled "Le Journal", and in *Médailleurs français contemporains*, another of a nude figure, finely modelled.

For the “Société des Amis de la Médaille” he executed a medal representing “Dancing”, a very graceful piece of work.

CARADOSSO, CRISTOFANO (*Ital.*). Goldsmith, Medallist, Coin-, and Gem-engraver. He was born at Mondonico, in the province of Como, *circa* 1445, and died at the beginning of 1527. He usually styled himself “Caradosso del Mundo”. This celebrated artist flourished at Milan under Ludovico Il Moro, and after the fall of this prince, worked at Rome under the popes Julius II., Leo X., and



Portrait-medallion of Pope Alexander VI. Borgia.

Clement VII. Benvenuto Cellini praises him in very high terms as one of the greatest artists of his time and extols his kindness and manly virtues. Some of the productions of this artist are of great beauty; he excelled in the cutting of dies. He was at first Goldsmith to the Duke of Milan, and entrusted with the acquisition of antiques, and especially engraved gems.

We possess various works of sculpture and plaques by Caradosso, as well as many coins, which date from Francesco Sforza, *circa* 1466,

and comprise the following reigns until the absorption of Milan by Louis XII. He also executed some struck medals of Ludovico Il Moro and large medallions, cast, of Francesco, and Ludovico Sforza Il Moro. The first of these, observes Von Fabriczy, which depicts the entry into Milan in 1450 of the Duke Francesco, is not much earlier than the second which commemorates Ludovico Moro's entry into Genua, 1488 : "Schon hier — wie auch in seinen späteren römischen Arbeiten verleugnet sich nicht der Goldschmied : im Gegensatz zu der breiten Behandlung der frühesten grossen Meister der Medaille arbeitet Caradosso die seinigen bis ins Kleinste überaus sorgfältig aus."

On Ludovico Sforza's capture by the French in 1499, Caradosso joined at Rome his friend and colleague Bramante, who had been there for some time. Thanks to Bramante's recommendations and Cardinal Ascanio Sforza's patronage, the artist found at the pontifical court, under Julius II. and his next successors, abundant employment until his death, as is proved by the numerous coins



Struck medal of Pope Julius II.

of Julius II. and Leo X. which were struck from his dies. He also executed medals : Bramante (Donato di Angelo, of Urbino), architect, 1444-1514 (2 types); — Pope Julius II., 1503-1513 *R.* The Basilica of St Peter (2 or 3 var.); copies of these in gold and silver were deposited in the foundations of the Cathedral at the time when the Pope laid the first stone of that building, 18th of April, 1506; — Same Pontiff *R.* Shepherd seated under a tree; — Do *R.* TEMPLVM VIRG. LAVRETI. MDVIII; — Cardinal Ascanio Sforza (the attribution of this medal is still left open to discussion); — Julius II., *R.* Conversion of Saul of Tarsus (struck) (*illustrated*)¹; — Cardinal Scaramuccia Trivulzio (2 var.). "Diese

1. "With regard to the stamped medal of Julius II., which has variously been attributed to Francia and Caradosso, von Fabriczy adduces minute characteristics of style which are entirely in favour of the latter artist. The sentiment of the portrait, with its robust characterization and frank realism, is, moreover, far removed from Francia's mode of feeling."

(*Athenaeum*, Oct. 3, 1903.)

römischen Stücke," remarks v. Fabriczy, "sind unstreitig Caradosso's Meisterwerke : sie geben die Charaktere trotz der minutiösen Modellierung und Durchciselierung, worinnen sie sich fast schon der Prägemedaille nähern, in echt monumentaler Auffassung, — man vergleiche sie nur daraufhin mit den späteren Cinquecento Denkmünzen, um sich ihrer künstlerischen Ueberlegenheit bewusst zu werden"; — Small medal of Giangiacomo Trivulzio on the capture of Ludovico Moro, obv. The General on horseback *R.*



Testone of Ludovico Maria Sforza, II Moro.

Female seated to r. holding lion; — Julius II. *R.* CIVITA VECCHIA, &c.

Von Fabriczy omits in his nomenclature a good many of the coins and medals formerly attributed to Caradosso by Armand and other writers.

The following coins are attributed to Caradosso :

Mantua. Federigo II., *R.* obv. Bust of the Prince. *R.* David seated (similar to the medal of that ruler by the same artist); — *Milan*.



Testone of Giangaleazzo Maria Sforza, under the Regency of Ludovico II Moro.

Francesco I. Sforza (1450-1466). *A.* Ducato d'oro (Zecchino) (13 var.); — *R.* Medal with his bust and on *R.* that of Gian Galeazzo Visconti; — Lira (6 var.), and subsidiary coinage. *Galeazzo Maria Sforza* and *Bianca Maria Visconti*. *R.* Grosso, Soldo, &c. *Galeazzo Maria Sforza* (1466-1476). *A.* 10 Ducati; — Doppia (3 var.); — Ducato (6 var.); — *R.* Medal (4 var.); — Testone (6 var.); — Mezzo Testone (4 var.); — Grosso, &c. *Bona di Savoia* and *Giangaleazzo Maria Sforza* (1476-1481). *A.* Pattern

Testone; — Doppia (2 var.); — *Æ*. Medal (2 var.); — Testone (4 var.); *Giorgio Maria Sforza* (1481). *Al*. Medal, obv. Bust to r. *℞*. *PAPIE·ANGLE*, &c. Arms; — *Al*. Doppio Testone (4 var.). — *Æ*. Medal. *Giorgio Maria* and *Ludovico Maria Sforza* (1481-1494). *Al*. Doppia (2 var.); — Zecchino; — *Æ*. Medal; — Testone (7 var.); — Grosso (6 var.), &c. — *Ludovico Maria Sforza, Il Moro* (1494-1500). *Al*. Doppio Testone (4 var.); — *Æ*. Medal (2 var.); — Testone (2 var.), &c. — *Æ*. Pattern Testone. *Ludovico Maria Sforza* and *Beatrice d'Este* (1496). *Æ*. Pattern Testone, obv. Bust of the Duke to r. *℞*. Bust of the Duchess to l. Most, if not all these coins, are said to have been designed by Leonardo da Vinci. *Rome*. Testoni and subsidiary coinage of Julius II., Leo X., &c.

According to Friedländer, Caradosso produced all the coins of the Sforzas who reigned at Milan from Francesco Sforza to Ludovico Il Moro, but Armand shows it is scarcely possible that the artist worked at the Milanese Mint before Giorgio Maria Sforza; consequently, his series of coins would extend from 1476 to 1499. How long he remained in office after the fall of the ducal



Milanese Testone of Louis XII. of France.

house and Louis XII. of France's occupation of the city, cannot be established with certainty.

In the Rosenheim collection is a monetary weight of Giorgio Maria Sforza, obv. Bust of the Duke *℞*. St. Ambrosius, which is evidently due to Caradosso. A specimen is illustrated in Dr. Ambrosoli, *Numismatica*, p. 219.

There is a series of medals, similar to those of Francesco Sforza with *℞*. *CLEMENTIA.ET.ARMIS.* and Ludovico Moro with *℞*. *OPTIMO.CONSCILIO.SINE.ARMIS.RESTITVTA*, which were commissioned by Ludovico to commemorate his predecessors, and which undoubtedly are the work of Caradosso. These pieces are all 41 mill. in diameter, and struck in low relief. F. and E. Gnechi have described them as coins in *Le Monete di Milano*, but they differ from these in size and appearance, and the legends are in fine large Roman type instead of the Gothic characters which were used on

the coins. The series comprises eleven personages : Giangaleazzo Visconti, 1st Duke of Milan (1395-1402), Francesco Sforza, 4th Duke (1450-1466), Galeazzo-Maria Sforza, 5th Duke (1466-1476), Bona di Savoia, consort of Galeazzo-Maria Sforza, Giangaleazzo Maria Sforza, 6th Duke (1476-1494), Ludovico Maria Sforza, 7th Duke (1494-1500), and Louis XII., King of France, and Duke of Milan (1500-1512). The portraits are borrowed from the coins. It is not unlikely that Caradosso executed the Milanese coins of Louis XII., and also a medal of that King; but as he left Milan in 1505, the medals of Maximiliano Sforza (1512-1515), Francis I. of France (1515-1522), and Francesco II. Sforza (1522-1535), although of the same style, are not likely to have been produced by him. Only the following may therefore be attributed to the artist with any certainty : *Λ*. Obv. Bust of Giangaleazzo Visconti. *℞*. Arms (*Gnecchi*, pl. viii, n° 1); — *℞*. Obv. Bust as last. *℞*. Bust of Francesco Sforza (*Gn.* xii, 1); — *℞*. Obv. Bust of Francesco Sforza. *℞*. Bust of Ludovico Moro (*Gn.* p. 92, n° 6); — *℞*. Obv. Bust of Galeazzo-Maria Sforza. *℞*. Lion to l., crouching amidst flames (*Gn.* xii, 10); — *℞*. Obv. Similar. *℞*. Arms of Milan (*Gn.* xiii, 5); — *℞*. Obv. Similar. *℞*. Bust of Bona di Savoia (*Gn.* xv, 1); — *Λ*. Obv. Bust of Giangaleazzo, young. *℞*. Arms (*Gn.* xv, 6); — *℞*. Obv. Bust of same Duke, older. *℞*. Bust of Ludovico Moro (*Gn.* xvi, 2); — *℞*. Obv. Bust as on *℞*. of last. *℞*. Arms (*Gn.* xvii, 3); — *℞*. Obv. Bust, similar. *℞*. Bust of Louis XII.; — *℞*. Obv. Bust of Louis XII. *℞*. Arms of France and Milan (*Gn.* xviii, 5).

The following plaques are also by Caradosso : Rape of Ganymede; — Engagement between Centaurs and Lapithæ; — Bacchante scourging Silenus; — Death of Laocoön and his children; — Naval scene; — Strength, Science and Justice; — The Conqueror, &c.

As a Gem-engraver, Caradosso and his assistant Furnius of Bologna are compared by Pomponius Gauricus, a writer of the beginning of the sixteenth century, to Pyrgoteles and Dioscorides. Their works not being signed, it is impossible to assign them. In 1500, Caradosso engraved a diamond which he offered to Pope Julius II.

Caradosso executed some magnificent gold and silver plate for the Popes; thus an inkstand adorned with bas-reliefs representing a Fight between Centaurs and Lapithæ, the Rape of Ganymede, and the Works of Hercules. As a sculptor, his Descent from the Cross in coloured and gilt stucco at the San Satiro Church at Milan, and a statue of Cupid are among his best works.

“In the works of Caradosso the medallic art of the fifteenth century reaches its full development, and rises, perhaps, to its highest point”. (Keary, *B. M. Guide*, &c., Int. XV.)

BIBLIOGRAPHY. — Armand, *op. cit.* — Cicognara, *Storia della Scultura*. — Leoni, *De Nobilitate Rerum*. — E. Müntz, *L'atelier monétaire de Rome*, 1884. — Friedländer, *Die italienischen Schaumünzen des fünfzehnten Jahrhunderts*, 1880-1883. —

C. King, *op. cit.* — Babelon, *op. cit.* — F. and E. Gnechi, *Le Monete di Milano*, 1884. — Bolzenthall, *op. cit.* — Bertolotti, *Artisti veneti in Roma*. — Solone Ambrosoli, *Gazetta Numismatica*, 1884. — De Champeaux, *Grande Encyclopédie*. — Piot, *Cabinet de l'Amateur*, 1861. — Molinier, *Les Bronzes de la Renaissance (les Plaquettes)*. — Dr Jul. Cahn, *op. cit.* — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — *Gazette des Beaux-Arts*, t. XXVII. — Fabriczy, *op. cit.*

CARAGLIO, GIOVAN JACOPO (*Ital.*). Line, and Gem-engraver, Medallist, and Architect. He was a native of Verona, where we find him working as early as 1526, and where he also died in 1570 (or 1571). He spent about thirty years at the court of Sigismund I. of Poland, and while there (*circa* 1540) executed medals of this King, and of his consort, Bona Sforza, which have not come down to us, and one of Alessandro Pesenti, a Veronese, in the service of Bona Sforza, with bust on obv., and musical instruments on *R.*. This artist was so great a favourite at the Polish court, that on leaving, he was loaded with presents to induce him to stay. There is an intaglio engraved by him with a portrait of Queen Bona Sforza.

As a line-engraver he produced in his earlier career some very fine works from drawings by Raphael, Tiziano, Rosso de' Rossi, Pierino del Vaga, &c. From the letters of Pietro Aretino, we learn that Caraglio executed a large number of medals and gems, many of which we may be acquainted with, without knowing their authorship.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — C. W. King, *op. cit.* — Babelon, *La gravure en pierres fines*, Paris, 1894. — Armand, *op. cit.* — *Lettere di Pietro Aretino*, vol. II. — V. Fabriczy, *Medaillen der italienischen Renaissance*.

CARASCO. *Vide CARRASCO.*

CARAVAGGIO, GIOSEFFO (*Ital.*). Mint-master at Milan, 6. August, 1594 to 1. January, 1595.

CARAVANIEZ, ALFRED ADOLPHE (*French*). Contemporary Sculptor, and Medallist. At the Salon of 1880, he exhibited a medallion representing the children of M. Quiros, Spanish consul; and another, in 1882, entitled "My little friend Biron".

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CARAYON-TALPAYRAC (*French*). Mint-master at Toulouse, 1811-1822; symbol, **CT** interlinked.

CARAYON-TALPAYRAC, J. J. M. PHILIPPE ELISABETH (*French*). Son of the preceding, and Mint-master at Toulouse, 1823-1837; symbol, **CT** interlinked.

CARDON, ANTOINE (*Belg.*). Line-engraver of Brussels; he executed a number of *Placards* monétaires, and worked also as a Medal-engraver, in 1778, at the Brussels Mint, under Van Berckhel.

CARDROSS, HENRY, LORD (*Brit.*). General of their Majesties' Mint at Edinburgh, under William and Mary, 1689-1694.

CARELBERG, LORENZ (*Swed.*). Mint-master at Stockholm, 1706-1722. His initials **L. C.** or simply **C.** appear on coins of Charles XII. and Frederick.

CARIAT, LUCIEN JEAN HENRI (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of Ponscarne, and Thomas. The jury of the Salon of the "Société des Artistes français" awarded him a *Mention honorable* for medal engraving on the 3rd of June 1898. At the Salon of 1903 he exhibited: Portrait-medals of J. Bourdais; — P. Buquet; — M. Peyrou; — M^{me} Bertrand; — Christening Medal; — The French Republic; — The marble player, &c.

Amongst his previous works are: 1897. Portrait-medallions of M^{lle} G. Laforge; — M^{me} J. Barotte; — T. Essailau; — J. Delarbre; — 1899. Portrait of Marthe; — Prayer; — Portrait-medallions (2), &c.

In 1904 he was entrusted with the execution of a medal of the St. Hubert-Club of France.

CARIER, ANTOINE (*Dutch*). Master of the Mint at Dordrecht, 15th July, 1532 to 17th July, 1535.

CARIES, JOSEPH (*French*). Contemporary Sculptor, born at Lyons. A medallion by him, representing portraits of young girls, was much admired at the Salon of 1879.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CARL, FRANZ (*Austr.*). Assistant-engraver at the Vienna Mint, under Francis II., 1823-1835. The Vienna Mint Museum preserves a puncheon cut by him for an issue of 3 Kreutzerpieces, 1830.

CARL, HEINRICH (*Austr.*). Student at the Vienna Mint School of engraving, 1805.

CARL, MATTHAEUS or **MELCHIOR** (*Germ.*). Born *circa* 1554, died in 1628. Medallist, and Silversmith of Nuremberg, whose family produced a number of artists in the sixteenth and seventeenth centuries. His medals are signed **MC**, and he seems to have worked at Nuremberg between 1584 and 1596. From that date until his death, he was employed by various of the lesser German Courts. His Nuremberg medals are nearly always round, whilst later ones are usually oval in shape. Besides a number of unsigned works, which cannot be assigned to him with certainty, the following medals are by this artist: 1584, Paul II. Praun; — 1586, Johannes Hefner; — Nicolaus Schleicher; — 1587, Christian Fabius Gugel; — Andreas Imhof; — 1588, Katharina Rümlin; — 1589, Willibald Schlüsselfelder; — Dr Joachim Camerarius; — 1590 and 1591, Andreas Imhof; — 1590, Tobias Tucher; — 1592, Paul I. Pfinzing and consort Sabina; — Hans Schel; — 1593, Daniel Eder; —

Tobias Panzer; — 1594, Julius Geuder; — 1596, Hieronymus Kress; — Friedrich IV. von Pfalz-Simmern; — Seifried Pfinzing (aet. 28); — Maximilian and Susanne Ölhafen; — Jacob Starck; — 1597, Carl Sichart; — Georg Gwandtschneider; — 1598, Julius Pfinzing, son of Seifried, — Katharina Holbeck; — Maria Holbeck; — 1599, Jacob Imhof; — Christian I. von Anhalt-Bernburg, and consort Anna; — 1602, Johann Hefner of Nuremberg; — 1603, Ernst Friedrich von Baden-Durlach; — 1606, Christian I. von Anhalt-Bernburg; — 1607, Joachim Ernst von Brandenburg-Anspach; — Christian von Brandenburg-Baireuth; — 1611, Georg Fugger of Augsburg, &c.

Some medals signed **CI**, engraved perhaps by Christoph Jamnitzer, remind one of Carl's style and art; they may be the work of one of his pupils.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Bolzenthall, *op. cit.* — *Trésor de numismatique et de glyptique*, Paris, 1841.

CARLIER, ÉMILE JOSEPH (*French*). Contemporary Sculptor and Medallist, born at Cambrai (Nord); pupil of Jouffroy, Chapu and Cavelier. At the Salon of 1903 he exhibited a Portrait-plaque of M. Carlier.

CARLIER, GABRIEL (*French*). Sculptor of the beginning of the seventeenth century. He was the son-in-law of Claude de Héry, Engraver-general at the Paris Mint. A number of official and private jetons are by this engraver.

CARLIER, MARIUS (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of Theodore Rivière. By him is a Portrait-medallion of M^{me} J. C^{***}, which was exhibited at the Paris Salon, 1903.

CARLSTEN, ARVED (*Swed.*). 1647-1718. Medallist at the Swedish Court. (*Vide* **KARLSTEEN**.)

CARMICHAEL, J. (*Brit.*). Counterwarden at the Mint of Edinburgh, 1646.

CARMINE, C. (*Swiss*). Contemporary Medallist, residing at Bellinzona (canton Ticino, Switzerland). He is the author of a medal commemorating the Liberal Cantonal Shooting Festival at Bellinzona, 1895.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1895, p. 262.

CARMOUCHE, JEAN (*French*). Seal-engraver and Medallist of the first half of the seventeenth century, who resided at Nancy. In 1635, he produced 19 seals for various towns.

BIBLIOGRAPHY. — H. Lepage, *op. cit.*

CARNEIRO (*American*). Contemporary Medallist of Rio de Janeiro. His signature appears on a large Brazilian medal of 1871, in honour of Val. de Lauradio, and on another, commemorating the Abolition of Slavery.

CARNIOL (*Roum.*). Medal-engraver, residing at Bucharest. He executed a commemorative medal of the fiftieth anniversary of Roumanian independence. It represents on obv. a portrait of king Carol I., and the *℞.* resembles the official medal of the provisional government of 1848; the inscription reads EPOCA DELIBERATII ROMANIEI II Junie 1848 — EPOCA CAROL I REGE AL ROMANIEI II. Junie 1898. Only twelve specimens were struck, one of which, in gold, was presented to the king. Another medal by him commemorates the Opening of the Iron Gates on the Danube by the King of Roumania in presence of the Emperor of Austria, 1896.

BIBLIOGRAPHY. — *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien*, Juli 1898.

CARNIOLE, GIOVANNI DELLE (*Ital.*). *Vide* CORNIOLE.

CARON, ALEXANDRE (*French*). Contemporary Sculptor and Statuary, born at Paris; pupil of Barrau, and Roufosse. At the Salon of 1901, this artist exhibited besides several statuettes in ivory, gold and silver, enamel and precious stones, a medal in ivory representing the "Immaculate Virgin", and a child's portrait "Alexandre"; and in 1903 a frame containing seven plaquettes and medals (Immaculée; — Soubrette, &c.).

CARON, FRANÇOIS NICOLAS (*French*). Engraver at the Mint of Amiens, 1750-1765.

CARON, PASCAL (*French*). Contemporary Sculptor, born at Paris; pupil of Roty. At the Salon of 1888 he exhibited four Portrait-medallions carved in ivory.

CAROTO, GIOVAN FRANCESCO (*Ital.*). 1470-1546. Veronese Medallist and Painter, who worked at the court of Monferrato, during the first four decades of the sixteenth century. He died in 1546. A medal of Bonifacio Palæologo, Marquis of Monferrato, 1518, with portrait, bears his signature **F. CAROTO OP.** Four years previously Caroto had been painting frescoes at Monferrato Castle.

BIBLIOGRAPHY. — Armand, *op. cit.* — Bolzenthall, *op. cit.* — Alex. Wesme, *Giovan Francesco Caroto*, Archivio storico dell'Arte, 1895. — Fabriczy, *op. cit.*

CARPE, CHRISTOPH (*Germ.*). Mint-master at Ellrich (Brunswick) before 1621; then at Rudolstadt (Schwarzburg), 1621.

CARPEAUX, JEAN BAPTISTE (*French*). Sculptor and Medallist; pupil of Albert de Pujol, Rude, and Duret; born at Valenciennes

L. FORRER. — *Biographical Notices of Medallists*. — I.

(Nord), 11th May, 1827; entered the Ecole des Beaux-Arts in 1844; died at Paris, 12th October, 1875. As a medallist, he produced some fine work. R. Marx in *Les Médailleurs français* illustrates his medallion of La Comtesse de J..., executed in the style of David d'Angers, and mentions four others, which were greatly admired at the 1889 Paris Exhibition: M^{me} Defly; — The Prince Imperial; — M. Ruynard; — M^{lle} Bouvet. His productions as a sculptor are very numerous. Alike with the productions of Rude, and Chapu, his medallions are fine specimens of modelling; the portraits are characteristic and full of power.

Napoleon III. made him a Knight of the Legion of Honour in 1866; and he was raised to the rank of Officer on the 6th of August, 1875, two months before his death.

Most of the bas-reliefs of Carpeaux: Joseph recognized by his Brethren; — The Holy Alliance of the Nations; — The Submission of Abd-el-Kader; — The Triumph of Flora, &c., could be reduced to the size of medals. He also executed Portrait-medallions of M. and M^{me} L. J. Foucart; — Georges Foucart (aged 10); — M^{me} R***, &c.

M. E. Chesneau, the biographer of the great French sculptor, pays the following tribute to his memory: "Carpeaux mérite d'occuper une des pages les plus glorieuses dans l'histoire de l'Art français."

BIBLIOGRAPHY. — E. Chesneau, *Le Statuaire J.-B. Carpeaux, sa vie et son œuvre*, A. Quantin, Paris, 1880. — R. Marx, *Les Médailleurs français*, Paris, 1897. — Chavignerie et Auvray, *op. cit.*

CARPENTIER, GHISLAIN (*Belg.*). Goldsmith and Seal-engraver of Tournai, mentioned between 1382 and 1400. He was employed to engrave the seal of Louis de Mâle, for Artois, on the death of the governing Princess, Marguerite, in 1382. In 1400 his name appears again for having executed dies, &c. An impression of one of his seals is preserved at Lille, and exhibits extremely fine work.

BIBLIOGRAPHY. — Alex. Pinchart, *Biographie des graveurs belges*, Revue belge de numismatique, 1861. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

CARPUS or **CARPOS**, a fictitious signature found on the following modern, — probably seventeenth or eighteenth century, — gems: Bacchus and Ariadne on a lioness bound with wreath, red jasper (Florence); — Drunken faun dancing, paste (Count de Thoms); — Heads of Hercules and Iole, calcedony (Florence); — Perseus holding Medusa's head and *harpe* (Raspe).

Carpos, and other names, such as Allion, Action, Masinos, Admon, Nicomachos, Neisos, Hellen, Heios, Miron, Ammonios, Hermaiscos, Epitonos, Pharmacos, Alpheos, &c., have for a long time been considered as artists' signatures of Græco-Roman times. The number

of existing forgeries and imitations of antique gems makes the study of the Glyptic art a very difficult one, and as M. Babelon puts it : “ If Natter could say that the art of engraving on precious stones is the most laborious of all, the study of engraved gems is, amongst all the various branches of archæology, as far as the authenticity of the monuments is concerned, the most difficult and the most delicate. ” In some cases the supposed name of the artist even rests on a misread inscription ; thus, the Florence Gallery possesses an antique carnelian representing the bust of an athlete ; in the field appears, in two lines, the word ΔΑΛΙΩΝ, which is the name of the athlete ; a gem-engraver of the sixteenth century misread this for a signature, ΑΛΛΙΩΝ, which he inscribed on some of his works ; since, other gem-engravers have repeated the error, so that the signature ΑΛΛΙΩΝ or ΑΛΛΙΩΝΟC is found on numerous cinquecento and modern intagli and camei.

BIBLIOGRAPHY. — Babelon, *La gravure en pierres fines*, Paris, 1894. — C. W. King, *op. cit.* — Murray and Smith, *A Catalogue of engraved Gems in the British Museum*. — A. Furtwaengler, *Studien über die Gemmen mit Künstlerinschriften*, 1889.

CARRASCO, ESTRUCK (*Span.*). Engraver of coins at the Barcelona Mint, *circa* 1869, and before, under the reign of Isabella II., of whom several signed medals exist by that artist. Some of his productions are tolerably good ; one commemorates the Cholera visitation at Barcelona, 1854 ; another, of 1865, the abdication of Isabella II.

CARRE, GUILLAUME (*French*). Goldsmith, and Mint-engraver at Montélimar, 1499-1506.

CARRELIER, REGNAULT (*French*). Engraver of tokens, at Bourges, *circa* 1505-1507.

CARRÈRE, MARTIN (*French*). Coin-engraver at the Mint of Bayonne, 1598-1609.

CARRÈRE, REGNAULT (*French*). Coin-engraver at the Mint of Bayonne, 1590-1594.

CARRIER DE BELLEUZE, ALBERT ERNEST (*French*). Sculptor and Medallist ; pupil of David d'Angers ; born at Aisny-le-Château (Aisne) in 1824 ; entered the École des Beaux-Arts in 1840. He is the author of a number of fine medallions, executed in the style of his master : M. Pequenot ; — Auguste Cain ; — Molière, etc. Between 1851 and 1882, he has exhibited almost every year at the Salon, and the latest work we possess a record of, is his statue of Camille Desmoulins, at the Palais-Royal, executed in 1882.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CARRIÈRE, ARNAULT DE (*French*). Coin-engraver at the Mint of Bayonne, 1567.

CARRIN (*French*). Contemporary Gem-engraver, residing at Paris.

CARRIONE (*Italian*). Milanese Gem-engraver of the seventeenth century.

CARTAUD, F. (*French*). Contemporary Medallist, residing at Paris. His name appears on a medal struck in 1889 to commemorate the "Fête des Vignerons" at Vevey, and on an advertising jeton of M. C. Defailly of Geneva, 1896. He also struck a medal to commemorate the 50th Anniversary of the Republic of Neuchâtel, 1898, and several Portrait-medals and badges of President Kruger, 1900.

BIBLIOGRAPHY. — *Revue suisse de Numismatique*, 1892, p. 187; 1898, p. 186. — Stroehlin et Dr Ladé, *Catalogue de deux collections importantes de Monnaies et Médailles suisses*, novembre 1898.

CARTELLIER, PIERRE (*French*). Sculptor, born at Paris, 1757, died there in 1831. He was a pupil of Charles Antoine Bridan. Some Portrait-medallions exist by this artist, who produced the fine equestrian statue of Louis XIV. in the centre of the court of Versailles Palace, and the beautiful statue of Napoleon I., in imperial costume. He trained several pupils who became famous: Rude, Petitot, Roman, Nanteuil, the two Seures, Demier, Lemaire, Dumont, Lancot, Jalley, Desbœufs, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Quatremère de Quincy, *Notice historique sur la vie et les ouvrages de Cartellier*, 1832.

CARTER, CHARLES FREDERICK (*Brit.*). Medallist of the nineteenth century, born at Birmingham in 1805. He was a pupil of Halliday. The following medals are his best known productions: The Keith prize medal; — Napier of Murchiston, inventor of logarithms, 1617; — The Dobbie-Smith prize medal; Dugald Stewart; — Another, Professor Colin Maclaurin; — The Brisbane medal of the Royal Society; — Sir Thomas Brisbane of Brisbane; — The Neill medal of the same society, Dr Patrick Neill; &c. This Medal-engraver has executed a number of other medals of more or less private interest, such as those of Inigo Jones, the great architect of Whitehall; — Hippocrates (in memory of Dr Andrea Fernando Holmes, of Montreal); — The Prince of Wales; — Dr W^m Sutherland, of Montreal; John Dalton, Meeting of the British Association at Manchester, 1842, &c.

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations &c.* — Cochran-Patrick, *Scottish Medals*.

CARTER, J. (*Brit.*). A Birmingham Die-sinker who executed a Jubilee Medal of Queen Victoria, 1887 (Æ dia. 64 and 44 mill.).

CARTERON, ÉTIENNE (*French*). Goldsmith. Copper-plate and Seal-engraver; born at Châtillon-sur-Seine (Côte d'Or), *circa* 1580. His series of engraved plates of ornaments is his finest work; it

is entitled : *Stephanus Carteron castellionensis burgundus inventor has tabulas sculpsit.*

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CARTERONE, LORENZO (*Ital.*). Gem-engraver of Parma, who, according to Bolzenthall, engraved coin-types on precious stones. He lived at the end of the sixteenth and beginning of the seventeenth centuries, and is said to have produced a number of good imitations of ancient coins.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Barthélemy, *op. cit.*

CASALINO, ANDREA (*Ital.*). Goldsmith of Piacenza, who was Mint-master there, and later, at Parma, 1590-1594.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CASALS, M. (*Amer.*). Sculptor and Medallist of Buenos Ayres, by whom there is a medal of the great composer Giuseppe Verdi, 1901; the *R.* is by J. Gottuzzo.

CASANOVA, I. (*Mexican*). Medallist of the second half of the eighteenth century. His name appears on several proclamation-medals of Charles III., 1760, for Mexico, and 1761, for Pachucha and Real del Monte, San Miguel and Pasco.

BIBLIOGRAPHY. — C. Wyllys Betts, *American Contemporary Medals*, New-York, 1894.

CASELLA, ELLA (*Brit.*). Contemporary Sculptor and Medallist, residing in London. Dr J. Brettauer of Trieste possesses a very beautiful cast medallion by her of the celebrated French physician Jean Martin Charcot (Diam. 93 mm.). This medallion is in the style of Sperandio, and signed **CASELLAE, E. OPVS.** At the Royal Academy Exhibition of 1899 this artist had a Portrait-medallion in coloured wax of a Venetian.

CASELLA, NELIA (*Brit.*). Contemporary Sculptor and Medallist, who exhibited at the Royal Academy in 1899 the following beautiful medallions in coloured wax : A Dutch Girl; — A Dutch Boy; — Laura and Petrarca, &c. One of these is reproduced in the *Studio*, XXX, p. 257.

CASELLI, GIANBATTISTA (*Ital.*). Medallist, and Sculptor of Cremona, who worked *circa* 1551. The two following medals are by this artist : Portrait of himself *R.* Atlas carrying the globe (T.W.Greene collection); — Jacobus Gadius, General of the Order of the "Umiliati"; Obv. Bust *R.* Draped female resting against pillar. Bolzenthall also mentions two others : Bernardino Crotti, — and Massimiliano Sforza, eighth Duke of Milan, which were both unknown to Armand. Should the last be by Caselli, it was executed before 1530.

This medallist was also a poet, and Bolzenthall quotes the following rhymes which refer to the medal he executed of himself :

Mio spirito ch' ha desir, che la sua spoglia
Rimanga sculta per mostrar l'ingegno
Di che natura e Dio l' han fatto degno
Nanti che in terra il corpo si discioglie,
Perchè non mai la morte più mi toglia
Me stesso ha sculto.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.*

CASINI, ERNEST (*French*). Sculptor and Medallist, born at Dinan, residing at Caen; pupil of Dujardin. A frame containing eight medallions and plaquettes was exhibited by him at the Paris Universal Exhibition 1900.

CASONI, ANTONIO (*Ital.*). Painter, and Medallist of Ancona. He was working in 1598, and died in 1634. His best known medals are: Pietro Aldobrandini, Cardinal, 1593-1621, signed: **ANTONIUS CASONIUS F.** 1598; — Ercole Bottrigari, mathematician and musician, of Bologna, 1531-1609 (2 types); — Dionisio della Ratta, also a Bolognese, † 1597 (4 types): (a) **℞**. Façade of building, (b) **℞**. Arms surmounted by a cardinal's hat, (c) **℞**. St' Peter standing, (d) **℞**. Inscription **DIVO . PETRO**, &c., and date **A. D. CIO . IO . XCII**.

BIBLIOGRAPHY. — Armand, *op. cit.* — Bolzenthall, *op. cit.*

CASONI (*Ital.*). Mint-master at Rome, under Pope Clement XII. His arms appear on some of the coins of that Pontiff.

CASPAR, *Vide CASPAR RYTKER*. Mint-master at Olkusz in Poland, 1593-1604.

CASSANABO, BERNARD DE (*French*). Mint-master at Pau, 1612.

CASSAVETTI, MARIE (*Ital.*). Sculptor and Medallist, residing at Paris; pupil of Alphonse Legros and Auguste Rodin. He obtained a bronze medal in 1889. At the Paris Universal Exhibition this artist had several works of sculpture and a frame containing various Portrait-medals.

CASSE, JACQUES DU (*French*). Mint-master at Pau, 1597-1608.

CASSINA, GIOVANNI (*Ital.*). Contemporary Milanese artist; in 1889 he executed a beautiful Portrait-medallion of Abbate Rosmini, and in 1890, another of Amedeus of Savoy, Duke of Aosta.

CASSINO, T. GIACOMO (*Ital.*). Mint-master at Turin, 1503-1507. The coins issued under him bear the signature **C. TX**.

CASTAGNA, BERNARDO (*Ital.*). Mint-master at Turin, 1567-1569.

CASTAGNO (*Ital.*). Sculptor of the fifteenth century; Vittore Pisano was his pupil; he attained great celebrity for his beautiful work, but no medals are known of him.

CASTAING, BARTHÉLEMY (*French*). Engraver at the Mint of Toulouse, 1690-1693.

CASTAING (*French*). Inventor of the Milling machine, early part of the sixteenth century. This machine is described thus : " A thin piece of steel was firmly screwed upon a flat plate of copper fixed on a stout wooden frame. This steel bore on one edge half of the legend or marking. Another piece of steel, having on its edge the remainder of the legend or marking, was fixed on the copper plate, so that the flan "being placed between them, was touched on its sides by the marked edges of the steel bands. This second steel was moved by a mechanical arrangement of a wheel and handle, and the revolving "flan" received at once the milling or inscription".

BIBLIOGRAPHY. — Cochran-Patrick, *Records of the Coinage of Scotland*, I, p. LV.

CASTEL (*French*). Engraver at Lyons, *circa* 1848; worked for Durafour. There is a medal, bearing his signature, which commemorates the presenting by the people of Lyons of a statue to the city of Paris, in 1848, and others, illustrated in *Souvenirs numismatiques de la Révolution de 1848*.

CASTEL, BOLOGNESE. *Vide* **BERNARDI, GIOVANNI** *suprà*.

CASTELLE, ROBERT (*French*). Mint-master at Troyes, 1355-1356.

CASTELNAU, GILLES DE (*French*). Mint-master at Bayonne, 1568.

CASTEL NUOVO, BARTOLOMEO DI (*Ital.*). Mint-master at Cornavin, 1453.

CASTELNAU GUILLAUME DE (*French*). Mint-master at Bayonne, sixteenth century.

CASTEX, LOUIS (*French*). Contemporary Sculptor and Medallist, born at Saumur, 2. Dec., 1868; pupil of Cavelier, de Maurette, Barrias and Deschamps. At the Salon of 1902 he exhibited : Communion of Saint Stanislaus Kostka, silver plaque; — and Rendez-vous des Amis, bronze plaque; — Head of Mummy, for a study of Meditation, &c.

The Artist obtained the Chenavard Prize in 1897, a Medal at the Salon of 1898, and a Bronze Medal at the Universal Exhibition of 1900.

CASTIGLIONE, C. (*Ital.*). Milanese Die-sinker, who cut in 1848 a medal in honour of Field Marshal Count Radetzki, after his victory at Milan; also a Portrait-medal of Dr Giuseppe Ferrario, of Milan, 1851.

CASTRES-RIS (*Swiss*). Son of the Painter, and a Sculptor himself. He modelled the Prize-medal of the Swiss Motor Club, 1901-2.

CASTRUCCI (*Ital.*). Gem-engraver of the eighteenth century, who worked at Rome, where he enjoyed papal patronage, although none of his works are of great merit.

BIBLIOGRAPHY. — Babelon, *op. cit.*

CATEL (*French*). There is a pattern 20 Franc piece of 1848, bearing the signature of this Engraver, also a medal, dated 1852, commemorating the inauguration of the Statue of François Lesueur, Paris.

CATANEO, RAFAELO (*Ital.*). Die-sinker of the beginning of the eighteenth century. His productions are signed **R. C.**

CATENACCI, VINCENZO (*Ital.*). Medallist of the beginning of the nineteenth century. His works are not worth recording, except perhaps a fine medal of Dr Trottola di Ruggiero, of Salerno, and those of Viscount Giovanni Baptisto of Naples, 1844; — the painters P. Novelli, and G. L. Bernini; — Dr Domenico Cotugno, of Naples; — Congress of Italian Scientists at Naples, 1845, with bust of Gio. Bat. Vico Alcmæon, &c.

The first of these medals is erroneously described as of Trottola Medendi in most catalogues; the legend on obv. is: TROTTOLA MEDENDI-ARTE PERITA. Trottola was one of the most celebrated lady professors of the Medical School of Salerno, in the eleventh century.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Information obtained from Dr J. Brettauer of Trieste. — *Numismatische Zeitschrift*, Bd. VI und VII, p. 156.

CATILLON, JEAN (*French*). 1589 Seal-engraver of the latter end of the sixteenth century. He was entrusted with the engraving of the great seal for King Henry IV., in 1589, for which he received the sum of 60 écus. No other particulars are known of the artist. Several goldsmiths of the name of Castillon, flourished at Paris during the first half of the sixteenth century.

BIBLIOGRAPHY. — J.-A. Blanchet, *Les graveurs en Béarn*, Dax, 1888.

CATTALDI, PABLO (*Amer.*). Medallist of the second half of the nineteenth century, who resided at Buenos-Ayres. His best known

medals are : Bernardino Rivadavia ; — Capt. General Urquiza, 1859 ; — National Union of the Argentine Republic, 1860 ; — The City of Buenos-Ayres, 1860, &c.

BIBLIOGRAPHY. — A. Rosa, *Monetario Americano*, Buenos-Ayres, 1892.

CATTANEO (*Ital.*). Mint-engraver at Cornavin, Geneva, 1528.

CATTANEO, GAETANO (*Ital.*). Medallist of the end of the eighteenth and beginning of the nineteenth century. He produced a number of medals, which are not of much interest.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CATTOIR, JOSEPH (*Belg.*). Copper-plate engraver and Medallist, one of the competitors for the post of Engraver at the Brussels Mint; in 1775, when van Berckhel was elected.

CATURCO, JOHN DE (*Brit.*). Master of the Mints at Canterbury and London, in conjunction with Gerald Mauhan, *anno* 15 of Edward I., and sole Master of the Cambridge Mint, *anno* 15 of the same reign.

BIBLIOGRAPHY. — Ruding, *op. cit.*

CAUDRON, JACQUES EUGENE (*French*). Sculptor; pupil of David d'Angers; born at Paris, 16th November, 1818; died there in 1865. He entered the Ecole des Beaux-Arts in 1835, and executed some Portrait-medallions, among which one of the great savant, C. D. Ducange.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAUDRON, THÉOPHILE (*French*). Sculptor; born at Combles (Somme), 1805; died at Amiens in 1848; pupil of Cartellier and the Ecole des Beaux-Arts. Between 1831 and 1848, he exhibited several medallions and bas-reliefs in clay at the annual Paris Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAUNOIS, FRANÇOIS AUGUSTIN (*French*). Medallist; born 12th June, 1787, died in 1859; pupil of Dejoux; entered the Ecole des Beaux-Arts in 1813. He executed a large number of Portrait-medals, some of the best known of which are : Voltaire ; — Nicolas Boileau-Despréaux ; — Pierre Bayle ; — Condé ; — Cuvier ; — Talma ; — Foy ; — Montlosier ; — Michel de l'Hospital, &c. He contributed to Durand's "Series Numismatica Universalis Virorum Illustrium", to which belong the memorial medal of John Locke, the philosopher, which is of especial interest to English collectors, and was engraved by Caunois. His medal on the Coronation of Charles X., 1825, is very beautiful. He was one of the competing engravers for the 1830 Revolution medal.

In 1813 he obtained the second prize at the *Concours pour Rome*; in the previous year he had executed a medal : The French Hercules. In 1815, he was *logiste* for medal-engraving;



Pattern 5 francs, by Caunois.

subject : The Death of Ajax. At the Salon of 1838 he exhibited a Portrait-medallion of M. B***; — 1848, Commemoration of the Bastille Monument; — 1847, General-lieutenancy proclaimed by the Duke of Orleans; — Count Molé; — Parmentier; — Monument of Molière; — 1851, General Drouot; — M. Aubert, mayor of Vincennes; — Comtesse de K***; — General M. D***; — M^{me} S. O***.

There is at the Versailles Museum a bust by him of Prince Poniatowski, and at the Rouen Museum, those of Horace Vernet and Comte Mollien. — In 1848 the artist submitted to the Coinage committee of the second French Republic patterns for the gold, silver, and copper currency.

By this medallist are further : Birth of the Duke of Bordeaux, 1820; — Porter's ticket, Halles aux farines, 1823; — F. Alex. Fred., Duke of Larocheffoucault, 1823; — G. L. Terneaux; — Louis Antoine d'Angoulême, Pacification of Spain, 1823; — Do, Triumphal Return to Paris, 1823; — Louis II. de Bourbon-Condé, 1823; — G. M. Brune; — Accession of Charles X., 1824 (2 var.); — Coronation at Rheims, 1825; — Ph. Néricourt-Destouches, 1816; — A. M. J. J. Dupin, 1820; — Fénelon, 1825; — Claude de Joux, 1816; — A. H. Kératry, 1828; — Lafayette, 1824; — The Column of July, 1840; — J. A. Massillon, 1819; — F. Eudes de Mézeray, 1817; — Molière Fountain at Paris, 1844; — Montesquieu, 1817; — Casimir-Périer, 1832; — Antonio Quiroga; — Cuvier, 1820; — Baron D^r Guillaume Dupuytren; — Parmentier, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Dr F. P. Weber, *op. cit.* — Franks and Grueber, *op. cit.* — Chavignerie et Auvray, *op. cit.* — *Grande Encyclopédie*.

CAVAL, MI B. Signature of the Italian Medallist **CAVALIERE MICHELE BALLA**. He was working in 1591, when he executed a medal of Pope Gregory XIV. (Niccolo Sfondrati), with bust on obv. and R. legend : GREGEM. NE. DESERAS.

BIBLIOGRAPHY. — Armand, *op. cit.*

CAVALIER, I. (*French*). Ivory-carver of the early part of the eighteenth century. He executed a Portrait-medallion of Frederick III., and Sophie Charlotte, of Brandenburg; also one of Eleonora Magdalena, Princess of Hohenzollern-Hechingen, 1688.

CAVALIERI, ANDREA (*Ital.*). Medallist of the sixteenth century. Born in 1540, he was still working in 1584. Bolzenthall observes that he was equally clever as a Modeller and Medal-engraver, and states that he was appointed Master of the Mint of Sabbionetta by Duke Vespasiano Gonzaga as a token of his achievements in that particular branch of the glyptic art.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CAVALLARIO, PAOLO (*Ital.*). Goldsmith of Correggio, and Engraver at the Reggio Mint for a number of years, 1543-1572. A contemporary document records the following notice of the artist : "Magistro Paulo aurifici libras sexaginta Imperialium pro eius solutione presentis anni ultimi elapsi ponderandi et bullandi monetas Argenteas."

BIBLIOGRAPHY. — F. Malaguzzi, *La Zecca di Reggio Emilia*, Rivista Italiana di Numismatica, 1894. — *Arch. di Stato di Reggio*.

CAVALLERINO, NICOLO (*Ital.*). Goldsmith, Sculptor, and Medal-list of Modena. His medals were executed *circa* 1535. Vedriani records that he presented a silver medal with portrait of Charles V. to that monarch, when at Modena on his way to be crowned at Bologna. The following medals are generally attributed to Cavallerino on the testimony of contemporary writers : Guido Rangoni, Seigneur of Spilamberto, 1485-1539 (3 varieties, one *illustrated*).; — Argentina Pallavicini, consort of Guido Rangoni, † 1550 (2 types) : (a) R. Genius crowning young female seated to r.; (b) R. Female figure seated to r. holding sceptre and serpent; in front, and behind, a dog; — Altobello Averoldo, Bishop of Pola, 1497-1532, R. MATVRA CELERITAS; — Girolamo Beltramonti; — Marino Grimani, Cardinal, 1528-1546, R. Jupiter Aetophoros seated; — Laura Pallavicini San Vitale, consort of Gianfrancesco, and sister of Argentina Pallavicini, &c.

This medallist's work is exceptionally beautiful.



Medal of Guido Rangoni, by Cavallerino.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.* — Vedriani, *Vita dei Pittori, Scultori, &c. Modenesi.* — G. Muzio, *Lettere*, p. 178. Ediz. Fir. 1590. — V. Rossi, *Nic. Cavallerino.*

CAVALLI GIANBATTISTA (*Ital.*). Son of Gianmarco Cavalli, and also a Coin-engraver. Contemporary documents show that he worked at the Mint of Mantua, where he produced in 1523 the fine coin of Federico II. Gonzaga, which bears on *R*: David playing on the lyre (Armand II, 156, 4). Later on, the artist worked at the Mint of Reggio.

BIBLIOGRAPHY. — U. Rossi, *Gianmarco e Gianbattista Cavalli*, Riv. Ital. di Num., 1892.

CAVALLI, GIAN MARCO (*Ital.*). Medallist of the sixteenth century, born at Mantua in 1450. He first worked at the court of Mantua, but was called to Hall in Tyrol in 1506. His name appears sometimes in German records as Johannes Marckus de Canalis. B. Beham Jun' mentions that he executed in 1506 a medal of Maximilian I. on his second marriage with Maria Bianca Sforza, 1494, the portrait of the Emperor being taken from a painting by Ambrogio de Predis, 1502, and Half Thaler of the same monarch,



Thaler of Maximilian and Mary, 1479.

with Tyrolian eagle on *R*. Maximilian I. was a great admirer and patron of Art; it is said that he had a special liking for fine medals, and often gave orders for some to be engraved, which he himself afterwards criticised. At the Mint of Hall i. T., where several good artists were employed besides Gian Marco Cavallo, a series of Gulden, Groschen with multiples and subdivisions were struck, which also served as medals, in that they were often used for presentation purposes.

A Pattern die of the Marriage Thaler of Maximilian and Mary of Burgundy, dated 1479, but really struck at Hall in 1506, exists in the Vienna Mint Museum and appears to have been cut by Cavalli, after an original by Candida.

Von Fabriczy places Cavalli in the first rank of Mantuan artists, and ascribes to him a medal of Battista Spagnoli, who dedicated an

epigram to the Medallist, "but it is not easy to detect any strong similarity of style between that medal and Cavalli's authenticated designs for Maximilian I.'s coins."

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1891. — *Rivista Numismatica Italiana*, vol. I, pl. XII. — Roberto von Schneider, *Gian Marco Cavalli alla Zecca di Hall in Tirol*, *Rivista Italiana*, 1893.

CAVE (*Brit.*). Gem-engraver of the end of the eighteenth century; he is the author of a Portrait-cameo of Sir Isaac Newton.

CAVEDELL-JEANNY (*French*). Contemporary Medallist and Sculptor. His best known work is a Medallion of La Tour d'Auvergne, the last Grenadier of France.

CAVELIER, PIERRE JULES (*French*). Modern Sculptor and Medallist; born at Paris in 1814; pupil of David d'Angers and P. Delaroche; entered the Ecole des Beaux-Arts in 1831; he obtained several prizes at the annual Paris Salons, between 1836 and 1867. He is the author of some Portrait-medallions after the style of David d'Angers, but his celebrity is due to his numerous works of sculpture.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAVINI, G. (*Ital.*). Gem-engraver of the second half of the eighteenth century; he has produced some good work.

BIBLIOGRAPHY. — Babelon, *op. cit.*

GAVINO, GIOVANNI (*Ital.*). Medallist of note, born at Padua in 1499 or 1500, where he died in 1570. He is far better known for his wonderful imitations of Roman large brass coins and medallions, which are commonly called Paduans, "and were designed as studies and not as forgeries," than for the artistic medals which he produced in so great a number. His copies of antique coins, numbering about 120, belong mostly to the period of the Twelve Caesars, although there are some of later specimens; he was assisted in his work by his friend Alessandro Bassiano, and his son Vincenzo Cavino, who was also a clever engraver.

The Bibliothèque Nationale at Paris preserves 122 of Cavino's dies, which were bought in the seventeenth century by Th. Lecomte from the Lazzara family of Padua, and bequeathed by him to the Abbey of Sainte-Geneviève in 1670. R. H. Lawrence, after mentioning that Cavino's imitations were not originally designed as forgeries and that they were passed off as genuine antiques against his wishes says: "But as such many of them found their way into the most celebrated collections of Europe and were the subjects of numerous dissertations. Even during the present century several of them were regarded as antique by such numismatists as

Mionnet and Barthélemy. The greater number of the coins passing as "Paduans" are cast from moulds and are of little value and easily detected; but the pieces struck from Cavino's dies possess great artistic merit and are often not readily distinguishable from ancient coins. There are, however, several general points of difference which become apparent after careful comparison with the genuine coins. The "Paduan" is usually too round and regular, and the flan thinner; the dots of the border of engrailment are large and in irregular relief; the letters are flat and square, especially N; M. is broad at the base and narrow at the top; H and D are square and heavy, and A and N are too narrow and sharp. The coins struck by Cavino himself (the dies were used after his death) are usually composed of red and yellow copper, poorly alloyed."

The following is a fairly complete list of Cavino's imitations: Julius Cæsar, Æ¹, R². VENI VIDI VICI (Cohen, I Ed., VI,



Agrippina Senior.

p. 556); — Another, Æ¹, R². L. BVCA Caduceus &c. (Montigny, 1); — Julius Cæsar and Augustus, Æ¹, R². DIVVS AVGVSTVS PATER (Mont. 2); — Augustus, Æ¹, R². OB. CIVIS SER (Cohen, II Ed., n° 302); — Tiberius, Æ¹, R². The Altar of Lyons (C. 28 and 29); — Antonia, Æ¹ (C. 6); — Agrippina senior, Æ¹, R². Carpentum (C. 231, *illustrated*); — Another, Æ¹, (C. 2); — Caligula, Æ¹, R². The three Sisters of Caligula (C. 4); — Another, Æ¹, R². Similar, without S.C. (C. 4); — Another, Æ¹, R². DIVO AVG.S.C. Caligula sacrificing at an altar; sometimes with the countermark N.C.A.P.R. (C. 10); — Another, Æ¹, obv. Head of Caligula, laureate, R². Similar (C. p. 238, note 1); — Another, Æ¹, R². ADLOCVT.CO.H.S.C. (C. 1; Cavino designed four varieties of this type); — Claudius, Æ¹, R². NERO.CLAVDIVS.DRVSVS. GERMAN.IMP.S.C. Triumphal arch (C. 48); — Another, Æ¹,

℞. Hope (C. 1408); — Britannicus, Æ¹ (C. 2); — Nero, Æ¹, ℞. ANNONA &c. Ceres seated (C. 14; two varieties of head, one bearded); — Another, Æ¹, ℞. DECVRSIO S.C. Nero on horseback followed by a horseman (C. 83); — Another, Æ¹, ℞. The Port of Ostia (C. 38); — Another, Æ¹, ℞. ADLOCVT.COH. S.C. Emperor standing to l., addressing five soldiers; — Another, Æ¹, ℞. S.C. Triumphal Arch (Balmanno Collection, New-York); — Galba, Æ¹, ℞. Honos and Virtus (C. 92); — Another, Æ¹, ℞. ADLOCVT.COH.S.C. (C. 6); — Otho, Æ¹, ℞. SECVRITAS PR. Securitas standing to l. (C. 16, 3 var.); — Another, Æ¹, ℞. Same legend; Emperor standing before an altar (C. p. 354, note 1); — Another, Æ¹, ℞. S.C. Figure standing in a temple (C. p. 354, note 1); — Vitellius, Æ¹, ℞. MAT.AVG.MAT.SEN.MAT. PATR., Female seated to l. (Montigny, 26); — Another, Æ¹, ℞. Honos and Virtus (C. 38); — Another, Æ¹, ℞. S.C. Mars to r. (C. 78); — Vespasian, ℞. Denarius, ℞. IMP. Emperor in quadriga; — Another, Æ¹, ℞. IVDAEA CAPTA (C. 239); — Another, Æ¹, ℞. Honos and Virtus (C. 202); — Another, Æ¹, ℞. ROMA.RESVRGES.S.C. The Emperor raises Roma (C. 425); — Another, Æ¹, ℞. S.C. Mars to r.; — Another, Æ¹, ℞. Spes (C. 1408); — Titus, Æ¹, ℞. View of the Colosseum and Meta Sudans (C. 399); — Another, ℞. Titus seated (Keary, 123); — Another, Æ¹, ℞. IVDAEA.CAPTA.S.C. (C. 114, 2 var.); — Another, Æ¹, ℞. S.C. Mars to r. (C. 198-203); — Another Æ¹, ℞. Caduceus between two cornucopiæ (C. 248; a specimen of this type, probably the one mentioned by Cohen, was catalogued as antique in the Montagu Sale Catalogue, lot 609, and realized £ 5.2.6, but was subsequently returned by the purchaser on unmistakable evidence of its being a “Paduan”); — Domitian, Æ¹, ℞. PONT.MAX.TR.P.VIII.LVD.SAEC. S.C. Emperor seated to l. on suggestum, &c. (C. 81, and p. 502, note 1); — Another, Æ¹, ℞. Spes (C. 1408); — Domitia, ℞. Denarius (C. p. 535, n°1); — Nerva, Æ¹, ℞. ADLOCVT.AVG. S.C. (C. 1); — Another Æ¹, ℞. CONGIAR.P.R.S.C. Emperor seated on curule chair (C. 37); — Trajan, Æ¹, ℞. River-god reclining to l., under arch, beneath which is AQVA. TRAIANA (C. 23); — Another, ℞. Denarius, ℞. PARTHICO &c. Head of Sol, radiate (C. 188); — Hadrian, Æ¹, ℞. FELICITATI &c. Galley on sail (C. 710); — Another, Æ¹, ℞. FID. EXERCIT.S.C. The Emperor addressing three soldiers (C. p. 167, note 1); — Another, Æ¹, ℞. Bridge (C. 1508); — Another, ℞. Denarius, ℞. COS.III.NEP. Galley (C. 445); — Antinous, Æ. Medallion, ℞. TOIC·AXAIOIC·ANEΘHKE. Mercury with caduceus holding back Pegasus (Keary, 126); — Another, Æ Medallion. ℞. MAGIS.VICI.SED.TIBI. Horseman transfixing another

one (Armand, I, p. 182, n° 22); — Aelius, Æ¹, R. PAN-
NONIAE.CVRTA.AEL.S.C. (Montigny, 50); — Another,
Æ¹, R. Concordia seated to l. (C. 7); — Antoninus Pius, Æ¹.
R. COS.III. The Emperor receives an olive-branch from Roma,
(Montigny, 51); — Marcus Aurelius, Æ Medallion, R. Victory
seated (C. 367, 2 var.); — Another, Æ Medallion, R. Jupiter
seated to r. on the seven hills of Rome (C. p. 508, note; *obv.*
illustrated); — Another, Æ Medallion, R. Argos and Minerva
(C. 400); — Faustina Junior, Æ Medallion, R. S.C. The
Empress and five veiled women sacrificing to r. and l. of an altar
before the temple of Vesta (C. 101); — Lucius Verus, Æ Medal-
lion, R. Jupiter seated upon the seven hills of Rome, &c. (C. 97);
— Another, Æ Medallion, R. Similar (C. III, p. 16, 97); —
Another, Æ Medallion, R. COS.III. The Emperor receives an
olive-branch from Roma (C. 92, 2 var.); — Commodus, Æ Medal-



Marcus Aurelius.

lion, R. Salus (C. 735; this R. was also used with the obverse
die bearing the head of Cosmus Scaptius); — Pertinax, Æ¹, R. Pro-
vidence (C. 44); — Didius Julianus, Æ Denarius, R. Fortuna
standing to l. (C. 6); — Another, Æ Medallion, R. COS.II.
S.C. Quadriga to l., horses in high action, imitated from Syracusan
decadrachms (C., p. 209, note); — Clodius Albinus, Æ¹, R. ITA-
LIA (Montigny, 63); — Septimius Severus, Æ Medallion, R.
Mars (Cf. C. 467); — Caracalla, Æ Medallion, R. The Emperor
in triumphal car (C. 382); — Geta, Æ¹, R. ADLOCVTIO
(C. VII, p. 227, 472); — Elagabalus, Æ¹, R. SACERD.DEL.
SOLIS.ELAGAB.S.C. The Emperor standing to l., sacrificing at an
altar (C. 222); — Macrinus, Æ Denarius, R. PONT.MAX.,
&c. (C. 39); — Diadumenianus, Æ Denarius (Montigny, 68);
— Julia Paula, Æ¹, R. CONCORDIA.AETERNA.S.C. (C. 19);
— Severus Alexander and Julia Mamæa, Æ Medallion, R. FELI-

CITAS TEMPORVM (C. IV, p. 70, n° 6); — Another, Æ Medallion, R. Thermae of Severus Alexander (C. IV, p. 71, n° 10).

By Cavino are also: Homer; obv. Bust to r. R. Male figure between Jupiter and Ceres (Montigny, 94); — Mithridates VI. (copy of a tetradrachm, with R. Stag feeding); — Artemisia, R. MAY-ΣΩΛΕΙΟΝ Mausoleum (Montigny, 91); — Hercules, obv. Head of Hercules to r., R. Hercules receives from Dejanira the garment steeped in the blood of Nessus (Cigognara, II, pp. 426-30).

M. de Barthélemy, in *Numismatique ancienne* (Manuels Roret), gives the following points of consideration to distinguish between genuine old coins and Cavino's imitations. The latter can generally be detected by careful examination: 1. Cavino's flans are thinner than the originals; 2. The condition of the coins is nearly always perfect; 3. The letters of the inscriptions are uniform in style and point to modern engraving; 4. Patina seldom is found on "Paduans"; 5. The edges are generally filed; 6. The pieces are beautifully struck, of circular shape, and perfectly symmetrical.



Alessandro Bassiano and Giovanni Cavino.

Cavino's medals bear the dates 1539, 1540, 1554, and 1565; some are very rare: Benedetto Accolti, Archbishop of Ravenna in 1525, and Cardinal, 1527-1549; — Floriano Antonini; — Alessandro Bassiano, a Paduan scholar, who entered partnership with the artist circa 1540 for the production of imitations of ancient coins; (a) Obv. Busts jugate of Bassiano and Cavino. R. Bust of Marco Benavides; (b) R. Eagle to l.; (c) Ceres draped standing (*illustrated*); (d) GENIO. BENEVOLENTIAE. DVLCIS. Male figure holding dolphin and patera; — Giovanni Battaglini (2 types); — Gianpietro Benavides, Paduan physician, † 1520; — Marco Benavides, Paduan jurisconsult, 1489-1582; (a) R. Bust of Gianpietro Benavides; (b) R. Temple; — Marcantonio Contarini, surnamed "Il Filosofo", Venetian statesman, dated MDXL; — Girolamo Cornaro, also dated MDXXX; — Tiberio Deciano, jurisconsult, 1508-1581;

— Giovanni Antonio Vincenzo Dalce, Paduan jurisconsult, born in 1482; — Girolamo Fracastorio, Veronese physician, astronomer, and poet, 1483-1553 (mentioned by Cicognara); — D^r and Bishop Paolo Giorio of Florence *R.* PACE. TERRA. MARIQ. COMPOSITA (in Boston Collection); — Girolamo Gemini (in the Brit. Museum); — Marino Grimani, Venetian Cardinal, 1528-1546; — Goro



Jesus Christ.

Gualteruzzi; — Alfonso II. d'Avalos, Marquis of Guastalla *R.* AFRICA CAPTA; signed G. G.; — Jesus Christ, obv. Bust to l. and legend, IESVS. LIBERATOR. ET. SALVATOR. — 1565. IOAN. CAVINVS PA. *R.* DEVS. TRIVNVS. ET. VNVS. God, with triple visage, seated facing in the attitude of blessing, &c. : —



Restoration of Popery.

Another, with bust to r., and legend PORVS. CONSILII. FILIVS. — IOANNES. CAVINEVS. *R.* Christ on the cross; on the sides, the Virgin and St. John standing; at his feet Mary Magdalene kneeling; legend, OMNIA. SVRSVM. TRACTA. SVNT. (*illustrated*); — Pompeo Lodovisi, a Bolognese, and Girolamo Panico,

a Paduan, obv. Busts conjoined (a) *R.* Male figure sacrificing at altar; (b) Two shields of arms; — Giovanni Melsi, jurisconsult; — Balduino del Monte, brother of Julius III., created Count of Montesansovino in 1550. (a) *R.* Draped female figure standing; (b) Horsemen fighting; — Andrea Navagero, Venetian poet and scholar, 1485-1529; — Bernhardt, Count of Ortenburg; — Restoration of Popery in England, 1554, obv. Bust of Pope Julius III. *R.* ANGLIA RESVRGES. The Pope raising suppliant England; on one side stand Philip and Mary, and on the other Cardinal Pole and Charles V.; in ex. VT NVNC NOVISSIMO DIE (The late Mr H. Montagu only possessed a gilt specimen of this fine and rare medal (*illustrated*); — Marcantonio Passeri, Paduan, 1491-1565 (2 types); — Francesco Quirini, Venetian poet; — Luca Salvioni, Paduan jurisconsult; (a) *R.* Ceres; (b) *R.* Bust of Marcantonio Bonavides; — Giovanni Salviati; born at Florence in 1490, Cardinal, 1517-1553, with Greek legends; — Cosmus Scaptius (*illustra-*



Cosmus Scaptius.

ted); — Niccolo Verzi, of Capo d'Istria, jurisconsult; (a) Female figure standing; — Giampolo Zuponi, Paduan, &c.

According to Giulianelli, Cavino was also an expert Gem-engraver, and produced some beautiful busts in cast bronze and bas-reliefs with the portraits, life-size, of Andrea Navagero and Girolamo Fracastorio.

Some of Cavino's medals are found in silver, but they are all extremely rare, as most of the specimens have been melted down. It is probable that they were all executed at Padua, where the artist resided until his death in 1570, and where he is buried in the church of S. Giovanni di Verdara. It is said that "the stone bound by an iron ring, which he used in coining, was preserved for a long time in that church".

Lawrence observes: "The imitation of Roman art seems from an early period to have been traditional at Padua, which contained one of the greatest universities of Europe. The earliest Italian

medals were struck in that city and are quite classical in style. In the case of Cavino, this close adherence to the style of his Roman models is very marked and it prevented him from equalling the best medallists of his period as an artist in portrait-medals”.

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CAVINO, VINCENZO (*Ital.*). Son of Giovanni Cavino. Bolzenthall supposes him to be the author of a medal with bust of Christ on obv. and the inscription EGO SVM LVX MVNDI, dated 1581. It is known that he worked with his father and largely contributed to his series of imitations of ancient coins.

CAVORET, PIERRE DE (*French*). Mint-master at Châlons-sur-Marne, 1429.

CAVOTI, P. (*Ital.*). Contemporary Medallist, whose signature occurs on a Portrait-medal of Bartolommeo Cristofori, 1876, Inventor of the Pianoforte.

CAYRE, THOMAS (*French*). Master of the Mint at Sisteron, 1591-3, during the troubles of the League, when this temporary Mint was opened. In conjunction with Antoine Maurisy he issued *Pinatelles* (Doubles Sols Parisis).

BIBLIOGRAPHY. — R. Vallentin, *L’Atelier monétaire de Sisteron*, *Annuaire numismatique*, 1893.

CAZE, FRANÇOIS (*French*). Mint-master at Montpellier, 1544, then at Aix, where in 1550, he was accused of malversations; also at Marseilles, 1545-46.

CAZIN, MICHEL (*French*). Contemporary Medallist, residing at Paris. Born at Paris, on the 12. April 1869; pupil of his father; exhibited at the Champ-Élysées, 1885-1889, and at the Champ de Mars since 1889; created officier d’Académie in 1894.

The following medals by him are exhibited at the Luxembourg Museum at Paris: Medal for the Orphanage of Arts (*illustrated*); — A survivor of the Grande Armée; — Pierre Marie Leprêtre; — A philosopher; — Portrait of a child; — Antoine Delhaye; — Hya-

cinthe Petit; — P. M. Leprêtre; — and Henri Merlin. He also executed the commemorative medal presented to Puvis de Chavannes on his 70th birthday, two Portrait-medallions of Coquelin Cadet, and Hippolyte Adam, and a bronze plaque entitled : “Résignée”. All these medals were cast in bronze by Cazin himself. He has also distinguished himself in sculpture and copper-plate engraving; to which latter branch of art belong: Holbein’s family (Bâle Museum), Portraits after Rembrandt, and a series of Engravings taken from nature.



Medal of the Orphanage of Arts, by Michel Cazin.

The artist was rewarded with a *Mention honorable* for drawing and engraving in 1888, a government grant and scholarship for medal-engraving in the same year, and again a *Mention honorable* at the Paris Universal Exhibition of 1889.

At the Royal Academy Exhibition of 1899, the following medals and plaques by this artist attracted much admiration : *Résignée*; — *Orphelinat des Arts*; — *Le Père Petit*; — *Coquelin Cadet*; — *Ambrosine*, &c.

More recent still are : Cyrano de Bergerac, 1900; Accalmie, 1904 (medal commissioned by the *Société française des Amis de la Médaille*); — Portrait-medal of M^{me} B. Cazin; — Bourgeois de Calais, &c.

BIBLIOGRAPHY. — *Private Information*. — R. Marx, *op. cit.* — L. Bénédite, *op. cit.*

C. B. *Vide* CONRAD BLOC. Dutch Medallist, 1577-1602.

C. B. *Vide* CONRAD BECHTMANN. Mint-master at Aschaffenburg, 1683-1696.

C. B. *Vide* CONRAD BÖRER. Die-sinker at Augsburg, 1711-1756.

C. B. *Vide* CASPAR BRUPPACHER. Mint-master at Lucerne, 1794.

C. B. *Vide* GEORG CHRISTOPH BUSCH. Mint-master at Ratisbon, 1773-1811.

C. B. *Vide* CAJUS BRANTH. Mint-master at Altona, 1818.

C. B. *Vide* CHRISTOPH BORG. Mint-master at Stockholm, 1821-1827.

C. B. *Vide* CARL BECKER. Die-sinker at Offenbach, † 1830.

C. B., signature of the artist who engraved a shooting medal of Stanz, undated, with Arnold von Winkelried on obv. and shield of arms of Nidwalden on R.

C. BS. *Vide* CHRISTOPH BRETSCHNEIDER. Mint-master at Brieg, 1669-1713.

C. C. L'ALLEM. Signature of CONRAD CHRISTIAN L'ALLEMANT (*Germ.*). Born at Hanau in 1752; Die-sinker at Frankfort-on-Main, 1807-1817; † 1830. Author of a medal commemorating the jubilee of Pfarrer Decken.

BIBLIOGRAPHY. — P. Joseph and E. Fellner, *op. cit.*

C. C. Signature of a Medallist who cut a Portrait-medal of Cardinals Ulrich and Caspar Carpini.

C. D. L. C. *Vide* C. *suprà*.

C. E. C. Signature of an unknown artist, which appears on a medal of Duke Frederick I. of Würtemberg (1593-1608).

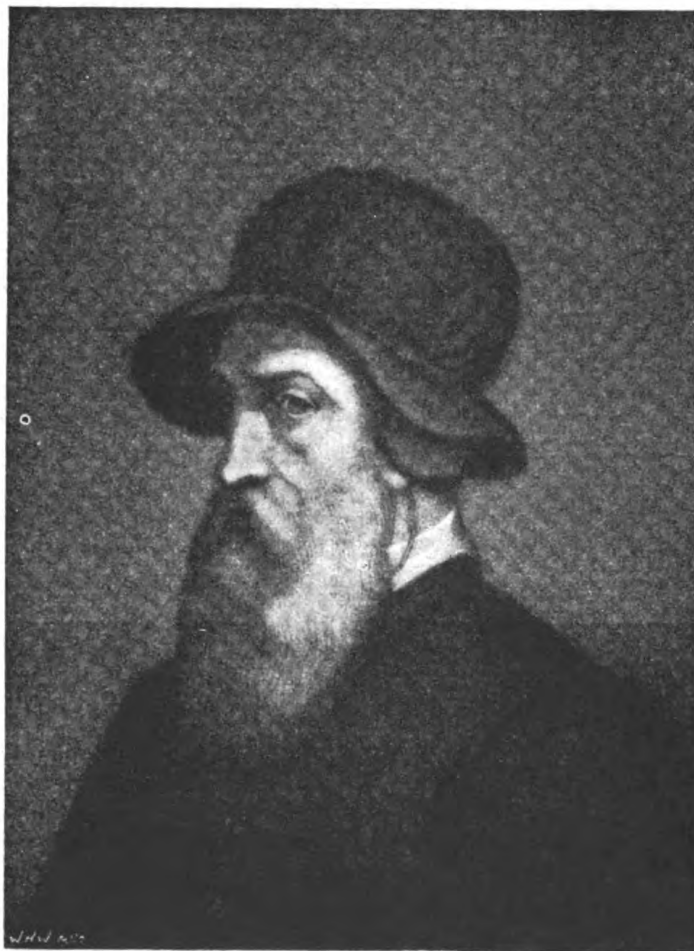
M. C. *Vide* M. CARL *suprà*.

CELLINI, BENVENUTO (*Ital.*). Florentine Goldsmith, Sculptor, Coin- and Seal-engraver, and Medallist, 1500-1571; one of the greatest artists of the Renaissance period. The most entertaining account of

Cellini's adventurous and artistic career is to be found in his well-known Autobiography, which is accessible to all in multitudinous editions. The following details of his life, are borrowed from *Vita di Benvenuto Cellini scritta da lui medesimo*, &c., Molini, 1832, in the *Imperial Dictionary of Universal Biography*, vol. I, p. 953 : "Benvenuto Cellini, the son of Giovanni and Elisabetta Cellini, was born at Florence on the night of November 1., 1500, in the Via Chiara, n° 5079. He was named Benvenuto (Welcome), because his parents had so long desired a son. The first instruction he received from his father was to play on the flute and to sing, much to Benvenuto's distaste, whose heart was in drawing and modelling. His inclination to be a sculptor was so decided that his father placed him in 1513 with the jeweller Baccio Bandinelli; and two years afterwards he entered the workshop of a jeweller named Antonio Marcone.

"Benvenuto commenced his wanderings when quite a boy, undertaking various jewellers' work in Sienna, Bologna, Pisa, and Rome, before his twentieth year. He had the opportunity in 1518 of visiting the country with Torrigiano; but he declined, owing to the dislike he had to that sculptor for the blow he gave Michel-Angelo when a boy. Benvenuto went to Rome in 1519, but he does not mention Raphael in his account of this visit, though he was there for two years, and at the time of that painter's death. He returned to Rome in 1524, and from this time dates his successful career as an ornamental jeweller. He was employed by Clement VII. and several of the Roman nobility. Benvenuto was in Rome also during the sack of the city in 1527 by the soldiers of Constable Bourbon; and, according to his autobiography, it was he who shot Bourbon as he was scaling the walls. The consequent disturbances of the time caused Benvenuto to leave Rome and return to Florence. The great school of Raphael was dispersed by the same events. Having passed some time at Mantua and Florence, always engaged in his art, Benvenuto Cellini was recalled to Rome by the Pope in 1529, and was employed, not only in jewellery, but also in making dies for private medals, and for the mint. He was appointed papal mace-bearer; and after the death of Clement, Paul III. became his patron. He, however, seldom remained long in one place being repeatedly in difficulties, owing to his hotheadedness and quarrels with his fellow-artists and others, and was compelled to fly from one city to another. In 1534, he killed a rival; in 1535 he was engaged alternately at Rome, Naples, Florence, and Venice; — and in 1537 he visited Paris, where he was presented to Francis I. Again in Rome in 1538, he was imprisoned in the castle of Sant' Angelo, upon a false accusation of having embezzled some jewels: he escaped from the castle, but fell and broke his right leg. When recovered, he was

retaken to the castle, but obtained his freedom before the close of the year, through the intercession of the Cardinal d'Este. In 1540, Cellini, through his friend the Cardinal d'Este, was received into the service of Francis I., with an allowance of seven hundred scudi a year, independent of payment for all work done. This is the salary which the same king gave to Leonardo da Vinci. Cellini



Benvenuto Cellini.

gained the favour of Francis, who gave him letters of naturalization; and a small estate, and employed him on the decorations of Fontainebleau. His position soon created him enemies, who, aided by his own susceptible nature, destroyed his peace. He returned with a great reputation to Italy in 1545, and received from Duke

Cosmo de' Medici at Florence the commission for the celebrated Perseus, which was cast in 1546, but not completed till 1554; it is now in the Loggia de' Lanzi in the Piazza Granduca at Florence. In this year (1554) Benvenuto Cellini's name was inscribed among the nobility of Florence. In 1558 he made up his mind to turn monk and received the first tonsure; but wishing to marry in 1560, he abandoned the resolution. In the following year Duke Cosmo gave him a house in the Via del Rosaio. There is no account of his marriage, but it must have been about 1563, as his first legitimate child, a daughter, was born in 1565. His numerous children up to this time were all illegitimate. In 1569 he had a son, legitimate, Andrea Simone.

Cellini died at Florence, February 13, 1571, leaving his property to his three legitimate children, his son and two daughters. His was a life of strange adventure and constant trouble, owing perhaps chiefly to his own violent temper and dissolute habits. He has, indeed, painted himself in his autobiography as a thorough vagabond; he confesses to three homicides, among many other disgraceful adventures, though they may have been then of very ordinary occurrence, and quite consistent with the morals of the sixteenth century. His labours were divided chiefly between Rome, Fontainebleau, and Florence. As an ornamental jeweller, or silversmith, he was the most distinguished artist of his time. He was also a good sculptor. He himself quotes in his "life", a letter from Michel Angelo at Rome, in which the great Florentine compliments him on a bronze bust of Bindo Altoviti, saying, that he had "long known him as the best of jewellers, and that in the bust of Bindo Altoviti he had shown himself equally good as a sculptor". His principal work as a sculptor is the bronze Perseus with the head of Medusa, already mentioned, of which there is a cast at the Crystal Palace; but this is a work of no remarkable merit. His ornamental silver work, on the other hand, is of unrivalled excellence — chased dishes, salt cellars, and such like work for the table. His style is *Renaissance*, in contradistinction to *Cinquecento*, the style chiefly of the architectural sculptors. Cellini's designs generally abound in the *Cinquecento* arabesque, but very much mixed and sometimes overloaded with the strap-and-scrolled-shield-work which distinguishes the Elizabethan period. Cellini is, in fact, the great exponent of this style; and it is sometimes described as Cellini-work, like the similar term Boule-work, after the French artist of that name.

Cellini's chief medallic productions were executed for Pope Clement VII. and for Duke Alexander de' Medici, between 1530 and 1537; the medal of Francis I. probably dates about 1545 or 1544, but as early as 1522 to 1529, he is said to have produced

some medals, the earliest on record being that intended for Gonfaloniere Gabbriello Cesarino to be worn on his headdress; it was in gold, and represented Leda and the Swan. His reputation from henceforth equalled and soon surpassed, that of the great Master Caradosso. Cellini was as clever in modelling as in die-engraving; he distinguished himself also in enamel-work, following the style of the Florentine Amerighi, and in gem-cutting; in 1538 he was occupied in mounting antique camei and engraving precious stones for Francesco Sforza; to him is attributed a small lobster in carnelian, and eight heads of various animals, in onyx, of the size of a hazel nut; the fine enamelled gold medal, already mentioned, and which now is in the Vienna Museum, has the head and torso of Leda cut in hard stone.

Cellini also modelled largely in wax Portrait-medallions of many of the celebrities of his age.



Medal of Clement VII. on the Peace between Christian Princes.

Armand mentions that Cellini received his first payment as *Maestro delle Stampe* at the Mint of Rome, on the 1. July 1529; the payments continued regularly till January 1534; he had succeeded Girolamo del Borgo at the Mint. So great was his ability and so well paid was his talent, that he could earn three scudi every morning he dedicated to coin-engraving.

Among Cellini's medallic works are : Pope Clement VII., 1523-1524, *Av.* Doppia, 1529-1530. obv. Bust of the Pope to l. *R.* ECCE HOMO, &c. Christ standing, nude, with hands tied; — *Av.* Doppia, 1530, obv. The Pope and the Emperor supporting a cross. *R.* VNVS. SPES. ET. VNA. FIDES. ERAT. IN. EIS. SS. Peter and Paul, facing, half-length; — *Av.* Double Carlino, 1529-1530, obv. Bust of Pope to l. *R.* QVARE. DVBITASTI. Christ standing on the water, and sustaining St Peter half submerged; — Medal, Peace between the Christian princes, 1530, obv. bust of Pope to l., *R.* CLAVDVNTVR. BELLI. PORTAE. Peace setting

fire to a heap of arms in front of the temple of Janus; signed : **BENVENUTUS, F.** (*illustrated*); — Another, obv. Similar. **R.** VT. BIBAT. POPVLVS. Moses striking the rock, 1534. Two other medals of Clement VII. have been attributed to Cellini; one with **R.** Joseph recognized by his brethren (according to Vasari, the work of G. Bernardi da Castel Bolognese); the other with **R.** Christ attached to a column, given by Venuti to Francesco dal Prato. M. E. Plon, in his magnificent work on the artist, seems



A. Double Scudo, or Doppia, attributed to Cellini.

inclined to recognize the hand of Cellini on these two fine medallic works.

Pope Paul III. (Alessandro Farnese), 1534-1550. **A.** Scudo, 1554, obv. Arms of the Farnese. **R.** S. PAVLVVS. VAS. ELECTIONIS. S^t Paul standing; — **A.** Double Scudo, obv. Bust of Paul III. **R.** The miraculous draught of fishes (*illustrated*).

Cellini had been appointed Engraver of the coins at the Papal Mint, on his return to Rome in 1529, when he was entrusted with



R., 40 Soldi of Alessandro de' Medici, 1535.

the engraving of the dies for a Doppia, in which work the artist had thoroughly satisfied the Pope; he held the appointment until the beginning of the pontificate of Paul III., when for political reasons, he was obliged to leave Rome. The fugitive was welcomed at Florence by Duke Alessandro de' Medici, who immediately took him into his employ, and from that period date the following works of Cellini : Alessandro de' Medici, first Duke of Florence,

1532-1537, *Æ*. 40 Soldi, 1535. obv. Bust of the Duke, head bare
℞. SS. Cosmus and Damianus standing (*illustrated*); — *Æ*.
 Giulio. obv. Crowned arms *℞*. S^t John the Baptist, seated, holds
 a book; — *Æ*. Mezzo Giulio, obv. Similar. *℞*. Bust of S^t John
 as a child; — *ℳ*. Scudo, obv. Crowned arms. *℞*. VIRTVS. EST.
 NOBIS. DEI. Greek cross quartered with four cherubs' heads. (A



Medal of Pietro Bembo.

medal of Alessandro de' Medici has been wrongly attributed to
 Cellini; it in reality belongs to Domenico di Polo; Cellini men-
 tions that before leaving Florence, he modelled a portrait of the
 Prince in wax, but he had not received instructions for the design
 of the *℞*., when Alessandro was assassinated.) — Pietro Bembo, a
 Venetian, born in 1470, Cardinal, 1538-1547; Medal, obv. Bust to

r. with long beard. R. Pegasus galloping to right. This piece (*illustrated*) is cast and differs from the medals of Bembo, executed by Valerio Belli and Leone Leoni, which are both struck and of later



Medal of Ercole II. d'Este.

date. — Ercole II. d'Este¹, fourth Duke of Ferrara, 1534-1559. Medal, obv. Bust of the Prince R. PRETIOSA. IN. CONSPECTU.



Obv. of Francis I. Medal.

DOMINI. Peace trampling upon chained Fury. (There are two other medals of Ercole II., one by Pastorino da Siena, and the other by

¹, The attribution of this medal to Cellini, by C. von Fabriczy is however open to doubt.

Pompeo Leoni.) — Francis I., King of France, 1515-1547, Medal, obv. Bust to l. *R.* FORTVNAM. VIRTUTE. DEVICIT. Horseman galloping to r., about to strike Fortune prostrate on the ground; signed : **BENVENVT**: (obv. *illustrated*). This medal was executed in 1538.

The following medals are generally ascribed to Cellini, but the attribution is open to doubt : Alessandro de' Medici, obv. Bust to r. *R.* SOLATIA. LVCTVS. EXIGVA. INCENTIS. within wreath; — Another, *R.* FVNDATOR. QVIETIS. MDXXXIII. Peace, seated on armour, sets fire to a heap of arms (3 var.); — Cosmo I. de' Medici (this, undoubtedly the work of Domenico Poggini); — Hippolytus II. d'Este, Cardinal, 1538-1572, obv. Bust to r., *R.* PIETATI. PONTIFICIE. Female figure standing between two children; — Bindo Altoviti, a Florentine, 1490-1556, obv. Bust to r. *R.* Female figure embracing a column (this medal has been some-



Obv. of the Cardinal of Lorraine medal.

times attributed to Michael Angelo); — Cardinal John of Lorraine, 1518-1550, obv. Bust to r. *R.* SIC. ITVR. AD. ASTRA. Female figure advancing to r., holds a mirror; at her feet, a dragon (obv. *illustrated*).

Cellini engraved the following seals : Ercole di Gonzaga, Cardinal of Mantua, 1528; inscription : HER. GONZAGA S. MARIAE NOVAE DIAC. CAR. MANTVAN; — Another, for the same Prince; — Hippolytus II. of Este, Cardinal of Ferrara; inscribed : HIPPOLYTUS ESTEN S. MARIAE IN AQVIRO DIACONVS CAR. FERRARIEN. (this seal was cut during the artist's sojourn at Lyons, of which See Hippolytus was Archbishop; — Cardinal Innocenzo Cybo of Sancta Maria in Navicella; — Seals for the factory of St' Peter, 1531.

Molinier also attributes to him several Plaques : Jupiter crushing the Giants ; — Fight between Perseus and Phinaeus ; — A Dog, &c.

Among the fine jewels executed by Cellini, the most remarkable are : Leda and the Swan, a fine cameo ; — Hercules and the Nemean Lion, gold medal of repoussé work ; — Atlas carrying the globe, chased gold medal ; — Lobster, in carnelian ; — Various heads of animals (8), in hard stone ; — Mounts of antique camei ; — The chariot of Apollo, enamel work ; — Adam and Eve, jewel ; — The judgment of Paris (perhaps the work of some Nuremberg artist, and if so not by Cellini) ; — Venus and Cupid, &c. ; all these are composed of beautiful wrought goldsmith's work, adorned with pearls, engraved gems, &c.

According to M. Plon, Cellini's artistic career may be divided into three great periods : first, his life at Rome under the Popes Clement VII. and Paul III., from 1523 to 1540 ; then, his sojourn in France at the court of Francis I., from 1540 to 1554 ; and afterwards, from his return to his native country, when he worked for Cosmo I., until his death, i. e. 1544 to 1571. At Rome, he was engaged in works of jewellery, and engraved dies for seals, medals, and coins ; during his stay in France, he worked as a sculptor, without however neglecting the various other branches of his craft ; and at Florence, the art of statuary was the object of his greatest efforts and highest ambitions.

Cellini, like most of his great contemporaries, was also ambitious of making his mark as a poet, but he composed with difficulty. His autobiography has often been reprinted, translated, and quoted from ; but some of his statements are inaccurate, as M. Dimier's latest contribution to the artist's bibliography, "*Benvenuto Cellini à la Cour de France*" unmistakably proves.

Cellini's works have been often imitated and copied, as they are so much sought for and realize very high prices ; but few of his master-pieces survive ; perhaps the most interesting are the golden salt-cellar at Vienna, and the medallions of Clement VII. and Alessandro de' Medici.

To quote the words of J. A. Symonds, " Cellini's many technical accomplishments were employed chiefly in producing articles of plate, jewellery, and costly furniture ; enamelling and niello formed special branches of his craft ; he handled every instrument, from the hammer of the goldsmith and the chisel of the stone-cutter down to the engraver's burin and the palette of paste-mixers ; but in spite of his prodigious skill, fecundity of invention, energy, and thoroughness of execution, his artistic work is deficient in depth, deficient in those suggestive beauties which inspire a dream and waken sympathy in the beholder."

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Cellini, Firenze, 1829. — *Vita di Benvenuto Cellini scritta da lui medesimo*, 1832. — *Imperial Dictionary of Universal Biography*. — Babelon. *La gravure en pierres fines*, Paris, 1894. — A. Heiss, *Les Médailleurs florentins*, Paris, 1887. — *Grande Encyclopédie*. — J. Friedländer, *Die italienischen Schaumünzen des fünfzehnten Jahrhunderts*, Berlin, 1880-1882. — J. A. Symonds, *The Life of Benvenuto Cellini*, London, 1896. — N. Rondot, *Les Médailleurs lyonnais*, Mâcon, 1897. — Dr Julius Cahn, *op. cit.* — L. Dimier, *Benvenuto Cellini à la Cour de France*, 1898. — Molinier, *Les Plaquettes*. — Cellini, *Trattati dall' Oreficeria e della Scultura*. — J. B. Supino, *Il Medagliere Mediceo nel R. Museo Nazionale di Firenze*, Firenze, 1899. — C. von Fabriczy, *op. cit.*

CENNINI, DOMENICO (DI BERNARDO) (*Ital.*). 1452-1504. Goldsmith and Medallist in the service of Catherine Sforza, consort of Girolamo Riario. There are two known medals executed by him in honour of his patroness, and also one of Ottaviano Riario (1488-



Medal of Catherine Sforza.

1497). The style resembles that of Nicolo Fiorentino. Bolzenthall names him Bernardo Cenni, and suggests that he was employed at the Mint of Florence as Coin-engraver.

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs florentins*. — Bolzenthall, *op. cit.*

CENNINI, BASTIANO (*Ital.*). Florentine Goldsmith, mentioned by Cellini, as having engraved coins at the Mint of Florence for a long period of years. When Cellini wrote, Cennini was an old man, so that the latter's date must be put down to the beginning of the sixteenth century; Cellini regarded him as an engraver of the old routine, and would not suffer him to work near him.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CENSORE, ANCHISE (*Ital.*). Architect and Founder, of the second half of the sixteenth century. He is supposed to have executed some medals, which are now lost.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

L. FORRER. — *Biographical Notices of Medallists*. — I.

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CERBARA, GIUSEPPE (*Ital.*). Gem-engraver and Medallist of the first half of the nineteenth century; Mint-engraver at the Papal Zecca under Leo XII. and the Sede Vacante of 1829.

The following coins bear his signature :

Leo XII. (1823-1829) Leonina da due Zecchini, 1823 (signed **G. C.** and **G. CERBARA**), 1828; — Doppia, A. I. (2 var., signed **CERB.** and **CERBAR.**), A. II. (2 var., **G. C.**); — **℞.** Scudo, 1825 (2 var. **G. CERBARA F.**), 1826 (2 var.); — **Æ.** $\frac{1}{2}$ Baiocco 1824, 1825, 1826 (signed **G. C.**); — **Æ.** Quattrino 1824, 1825, 1826 (unsigned). — *Sede Vacante.* **℞.** Doppia, MDCCCXXIX (2 var. **G. C.** mon. and **G. C.**); — **℞.** Scudo, MDCCCXXIX (2 var.); — **℞.** Mezzo Scudo, MDCCCXXIX (2 var.). — Pius VIII. (1829-1830). **Æ.** Baiocco, 1829; $\frac{1}{2}$ Baiocco, 1829 (2 var.); Quattrino, 1829 (all signed : **G. C.**).

He is also the author of a number of medals connected with events in Papal History. I have come across his signature on the following pieces : Restoration of Statues to the Vatican, 1822; — Enthronization of Leo XII., 1824; — Giulio Pippi; — Angelo Politanus; — The First year of Leo XII.'s pontificate; — Medal on the Third year; — Sede Vacante of 1829; — Pius VIII., 1830; — Gregory XVI., 1832; — Piercing of the Catulus Tunnel; — Building of a Hall out of the Columns of Veies; — Medal of the tenth year of Gregory's pontificate; — Medal of the twelfth year; — Third year's pontificate of Pius IX.; — Building of a Bridge between Albano and Ariccia; — Cardinal Consalvi; — Vaccination, Pius VII., 1822; — Hospital of St James at Rome 1844; — Recovery of Leo XII., 1824.

King mentions a lion cut on a fine emerald by this artist; the gem was then in the Pulsky cabinet.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Cinagli, *Monete de' Papi*, Rome, 1848. — J. and A. Erbstein, *Die Ritter von Schultheß-Rechberg'sche Münz- u. Medaillen-Sammlung*, Dresden, 1868.

CERBARA, NICCOLO (*Ital.*). Coin, medal and gem-engraver at the Papal Court and Mint under the Popes Pius VIII., Gregory XVI., Pius IX., and the Sede Vacante of 1829, 1830 and 1846. He was residing at Rome from *circa* 1829 to 1858. Most of the coins struck during that period bear the artist's signature **N. C.**, **NIC. CERBARA**, or **NIC. C.**

I append a list of the principal varieties : *Pius VIII.* (1829-1830). **℞.** Testone (30 Baiocchi), 1830 (signed : **N. C.**). — *Sede Vacante* (1830-1831). **℞.** Doppia, MDCCCXXX (**N. C.**); — **℞.** Scudo, MDCCCXXX (2 var. of Rome and Bologna, both signed : **NIC. CERBARA**); — **℞.** Testone, MDCCCXXX (2 var., **N. C.**); — *Gregory XVI.* (1831-1846). **℞.** 10 Scudi, 1835 (2 var.), 1836 (2 var.), 1837 (2 var.), 1838 (2 var.), 1839 (2 var.), 1840 (2 var.), 1841 (3 var.), 1842 (3 var.), 1843, 1844, 1845 (2 var.); — **℞.** 5 Scudi, 1835 (2 var.), 1836, 1837

(2 var.), 1838, 1839 (2 var.), 1840 (2 var.), 1841 (2 var.), 1842 (2 var.), 1843 (2 var.), 1845, 1846; — *AV.* Doppia, 1833 and 1834 (both signed: **CERBARA**); — *AV.* 2½ Scudi, 1835 (2), 1836 (3), 1837, 1838, 1839, 1840, 1841, 1842 (2), 1843, 1845 (2), 1846; — *Æ.* Scudo, 1831 (2 var., signed: **NIC. CERBARA**), 1833 (2), 1834 (*illustrated*), 1835 (2), 1836, 1837, 1838 (2), 1839 (2), 1840, 1841 (2), 1842 (2), 1843, 1844, 1845, 1846; — *Æ.* ½ Scudo 1832 (2 var.), 1834; — *Æ.* 50 Baiocchi 1835, 1836 (2), 1837, 1840, 1841, 1842, 1843, 1845, 1846 (signed: **N. C.**); — *Æ.* Testone, 1834, 1836 (2), 1837 (2), 1838, 1846; — *Æ.* Due Giulii of 20 Baiocchi, 1835 (2), 1836 (3), 1837, 1838 (2), 1839, 1840, 1841 (2), 1842 (2), 1844 (2), 1845, 1846 (2); — *Æ.* Giulio of 10 Baiocchi, 1836 (3), 1839 (2), 1841 (3), 1842 (5), 1843, 1844, 1846; — *Æ.* Grosso, 1835, 1836, 1839, 1840, 1841 (3), 1842 (4), 1843 (2), 1844 (5), 1845 (3), 1846; — *Æ.* Baiocco, 1831, 1832, 1835



Scudo of Gregory XVI., 1834.

(2), 1836 (2), 1837 (2), 1838 (2), 1840 (2), 1841 (3), 1842 (3), 1843 (4), 1844 (2), 1845 (3); — *Æ.* ½ Baiocco, 1831, 1833, 1834-1845; — *Æ.* Quattrino, 1831, 1835, 1836, 1835-1844 (the smaller coins are unsigned. — *Sede Vacante* (1846). *AV.* 5 Scudi, MDCCCXXXVI (**NIC. C.**); — *Æ.* Scudo, MDCCCXXXVI (**NIC. C.**). — *Republic* (1848-1849). *AV.* 5 Scudi, 1849; — *AV.* 2½ Scudi, 1849; — *Æ.* ½ Scudo, 1849; — White metal, 40, 16, 8 and 4 Baiocchi (2 var.), 1849; — *Æ.* 3 (2 var.), 2, 1, and ½ Baiocchi, 1849. — *Pius IX.* (1846-1878). *AV.* 10 Scudi, 1850 (2 var., **N. C.**); — *AV.* 5 Scudi, 1846 (2 var.), 1847, 1848, 1850; — *AV.* 2½ Scudi, 1848; — *Æ.* Scudo, 1846 (2), 1847 (2), 1848 (2), 1850; — *Æ.* 50 Baiocchi, 1850 (2 var.); — *Æ.* Papetto of 20 Baiocchi, 1848 (4 var.), 1849 (2), 1850; — *Æ.* 5 Baiocchi, 1849 (2), 1850 (3); — *Æ.* 2 Baiocchi, 1848 (2), 1849 (3), 1850 (3); — *Æ.* Baiocco, 1846-1850 (sev. var. of each date); — *Æ.* ½ Baiocco, 1847-1850 (sev. var.).

By Niccolo Cerbara are also the following medals :

Tiziano, painter *R.* Bust of his mistress with the attributes of Flora; — L. A. Muratori, Modenese archaeologist; — Giulio Romano, architect and numismatist; — Cardinal Al. del Drago; — Giovanni Pierluigi Palestrina; — Dr Girolamo Fracastorio, of Padua; — Dante; — Galileo; — Hospital of St James at Rome; — Cholera Visitation at Rome, 1854; — Dr Paolo Mascagni, of Florence; — Raphael of Urbino; — Giulio Pippi, Sede Vacante, 1829; — Ariosto; — Lorenzo Ghiberti; — Pope Julius II.; — Ludovico Antonio Muratori; — Angelo Politiano; — Petro Vannucci, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Cinagli, *op. cit.* — J. A. Erbstein, *op. cit.*

CEREDA, G. (Ital.). There is a medal designed by this artist on the Visit of the Emperor and Empress of Austria to Milan, in 1877.

CÉRÉMONIE, JEAN ADOLPHE (French). Contemporary Sculptor, born at Paris. He is the author of some Portrait-medallions : M^{me} G^{***}, 1877; — M. S. G^{***}, 1879.

CERRIBELLI, CESAR (French). Sculptor, born at Rome, but naturalized a Frenchman; pupil of Rodolini, Chelli, and the French Academy at Rome. He exhibited, at the Salon of 1868, a Portrait-medallion of M^{me} D. P^{***}; — 1869, Napoleon III.; — 1870, M. N. Ceribelli; — M. E. B^{***}; — 1873, M^{lle} Césarine Ceribelli, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CERTAIN, J. B. (French). Gem-engraver of the eighteenth century. His copy of the carnelian known as the Seal of Michael Angelo, is probably his best work. Like most of his contemporaries, Certain produced a large number of works, which are of little merit.

BIBLIOGRAPHY. — E. Babelon, *La gravure en pierres fines*, Paris, 1894. — Chavignerie et Auvray, *op. cit.*

CERVI, PANDOLFO (Ital.). Coin-engraver of Ferrara, worked at the Mint of Reggio, 1532-1537, where in conjunction with Girolamo della Penna, he struck silver and billon coins.

CESARE DA BAGNO. Vide BAGNO, CESARE DA.

CESAR (Aust.). Engraver of the second quarter of the nineteenth century. His signature occurs on a medal commemorating the sacerdotal Jubilee of Altmann Arigler, 1812-1845, of Göttweith, 1843; others record the XXI. Conv. of German Naturalists and Physicians, at Graetz, 1843; — The Hentzi-Monument at Ofen, 1849, &c.

CESARE DA CREMONA (*Ital.*). Master of the Mint at Milan, in conjunction with Magnifici Giovanni Battista Cesato, from the 21st August 1563 to the 14th July 1564.

CESARINO (*Ital.*). Medallist of the second half of the seventeenth century, whose works are of little interest. He was working at Rome from 1670 to 1680. Some of his productions are signed **F. C. F.**

CESATI, ALESSANDRO, surnamed **IL GRECHETTO** (*Ital.*). Engraver of coins and gems, and Medallist, born at Cyprus, whence his surname, Il Grechetto, and signature, **ΑΛΕΞΑΝΔΡΟΣ ΕΠΟΙΕΙ**, but of Milanese origin. As early as the year 1538 we find him working for Cardinal Alessandro Farnese. He is considered as one of the best engravers of the Renaissance period. Michael Angelo declared that his medal of Pope Paul III. was a master-piece.



Bust of Pope Paul III., by Cesati.

Cesati was employed as Mint-engraver at Rome from 1540 to about 1561 under Paul III., Julius III., Pius IV., and Paul IV. He then was called upon to fill the same office at Parma; but his most important work was executed for Paul III. and princes of the pontiff's family. He is mentioned in 1562 for his medal of the Duchess of Savoy. In 1564, he returned to Cyprus.

Among Cesati's best known medals, I may mention : Pierluigi Farnese, first Duke of Parma, 1545-1547; — Alessandro Farnese, Car-

dinal, 1534-1589, obv. Bust to l. **℞**. Cupid and winged dragon ; — Ottavio Farnese, second Duke of Parma, 1547-1586 ; — Pope Paul III. (Alessandro Farnese), 1534-1549, obv. Bust to r. **℞**. **OMNES·REGES·SERVIENT·EI**. The High-Priest of Jerusalem receiving homage from Alexander the Great kneeling at his feet ; signature : **ΑΛΕΞΑΝΔΡΟΣ ΕΠΟΙΕΙ** (this piece is the only one that can be assigned to Cesati without any doubt, as it is signed ; it is a beautiful medal, and the one referred to by Michael Angelo, when he exclaimed that "Art could not advance beyond this") ; — Do, obv. Bust to r., **℞**. **ΦΕΡΝΗ·ΖΗΝΟΣ·ΕΥΡΑΙΝΕΙ**. Ganymedes, nude, standing ; his left hand resting on eagle's neck, whilst he holds with the other an urn from which he waters a lily, the emblem of the Farnese (2 var.) ; — Do, obv. Bust to r. **℞**. *a*) **ΝΙΚΗΤΗΡΙΩΝ** within wreath ; — *b*) The church of St Peter at Rome (2 var.) ; — Do, obv. Bust to r. **℞**. *a*) Security seated to r. (*illustrated*) ; — *b*) St Paul standing ; — *c*) **ΗΑΥΜ·ΑΕΔΙΥΜ·ΕΥΝΔΑΤΟΡ**. The Farnese Palace at Rome ; — *d*) **ΕΑΡΝΕΣΙΑ·ΔΟΜΥΣ**, &c. Same building ; — Pope Julius III. (Giammaria del Monte). Jubilee of 1550 ; — Do obv. Bust to r., **℞**. **ΚΡΑΤΟΥΜΑΙ**. Prudence retaining Fortune ; — Do



℞. of medal of Pope Paul III.

obv. The Pope opening the Holy Gate **℞**. The Holy Gate ; signed **ΑΛΕΞΑΝΔΕΡ** ; — Do, obv. Similar. **℞**. Inscription in the field : **ΓΥΔΑΣΚ·Σ·Ρ·Ε**, &c., 1550 ; — Do, obv. The Holy Gate. **℞**. **ΒΕΑΤΙ·QVI**, &c. Bust of Christ, to l. ; — Do, obv. Bust of Pope to r. **℞**. *a*) As last ; — *b*) The Villa Giulia, at Fontevergine, — *c*) Abundance standing to l. ; — Emmanuele Filiberto, Duke of Savoy, and his consort, Marguerite de France ; — The Duchess of Savoy. **℞**. Pallas standing ; signed **A·P.**, (on account of the signature **A·P.**, it has been suggested that the two last medals do not belong to Cesati, but perhaps to Andrea Piacentino).

Cesati is mentioned in Papal records as engraver at the Mint of Rome in 1552 and 1553. M. Bertolotti has established that he was employed in that capacity already some years before 1546 (probably from 1541) and worked, under Popes Julius III., Paul IV., and Pius IV. There is a silver Testone with bust of Julius III. and

Roman warrior seated on *R.*, signed *AC*, which is undoubtedly by Cesati.

As a Gem-engraver, the artist produced most beautiful work : a cameo exhibiting an admirable portrait of Henry II., King of France, engraved on carnelian, signed *ΑΛΕΞΑΝΔΡΟΣ ΕΠΟΙΕΙ*; — another, with head of Phocion, a master-piece, regarded as one of the most exquisite of any works of that kind, and worthy of the best antique productions (*illustrated*); this gem was lot 538 of the Marlborough Collection, and was sold at Christie, Manson & Woods, on the 28th June, 1899, for £ 350. (It was pronounced by Vasari, in his life of A. Cesati, to be the *nec plus ultra* of the glyptic art); — intaglio, on burnt onyx, with lion facing in his den (formerly in the Pulskey cabinet); — three camei : a child a lion, and a female, nude, &c. It may be that some of the gems inscribed *ΑΛΕΞΑ*, which cannot be attributed to the Greek artist, Alexas, on account of their modern style, were executed by Cesati, as are also those signed *ΕΛΛΗΝ*, the probable translation of *Il Grechetto*. President Faure habitually wore a scarf-pin with cameo by this artist.

Dr F. P. Weber (*Numismatic Chronicle*, XVII, 314) is inclined to attribute to this artist the medals of Priam, Augustus, Alexander the Great, &c., which are not of uncommon occurrence.



Portrait of Phocion, by Alessandro Cesati.

Vasari speaks of Cesati as the first medallist of his age. "Far beyond all others," he says, "has gone Alessandro Cesati, called *Il Greco*, by whom every other artist is surpassed in the grace and

perfection as well as in the universality of his productions. The works of this master, whether in camei, or whether he produced dies in steel with the gravers, are of such perfect excellence and exhibit all the minutiae of art rendered with such assiduous and patient care that better could not be imagined”.

Fabriczy mentions as a curiosity that the Jubilee Medal of Julius III., 1550, described by Vasari “con un rovescio di quei prigionieri che al tempo degli antichi erano ne’ lor giubilei liberati” has only lately been discovered in one single specimen at the National Museum at Florence.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.* — E. Müntz, *L’atelier monétaire de Rome*, Paris, 1884. — Bonnani, *Numismata summorum Pontificum templi Vaticani fabricam indicantia...*, Rome, 1696. — Bertolotti, *Artisti Lombardi*. — Dr Julius Friedländer, *op. cit.* — *Grande Encyclopédie*. — *Grand Dictionnaire Larousse*. — C. F. Keary, *Guide to the Exhibition of Italian Medals*, London, 1893. — Dr J. Cahn, *op. cit.* — I. B. Supino, *op. cit.* — C. Von Fabriczy, *op. cit.* — Nagler, *Monogrammisten*, 1881.

CESATO, BATTISTA (*Ital.*). Master of the Mint at Milan, in conjunction with Cesare da Cremona, 21st August, 1553, to 14th July, 1564; alone, 14th July 1564, to 8th November, 1577; and associated with Alessandro Porro, 8th November, 1557 to February, 1582.

BIBLIOGRAPHY. — F. and E. Gnechi, *Le Monete di Milano*, 1884.

CETTO, ANDREA (*Austr.*). Mint-master at Vienna, 1661-1665. A 15 Kreuzer piece of 1663 is signed **AC** in monogram.

CEULI, GIROLAMO (*Ital.*). Mint-master at Rome in 1550, and again in 1554; he is sometimes called *mercator Pisanus* in contemporary pontifical records.

C. F. G. Vide CHRISTIAN FRIEDRICH GERLACH. Mint-master at Copenhagen, 1821-1831.

C. F. Vide CASPAR FOCHTMANN. Mint-master to the Dukes of Saxe-Weimar, and Warden at Reinhardsbrunn, 1621-1623.

C. F. and two fishes erect. Vide CHRISTOPH FISCHER. Mint-master at Dresden, 1678-1686.

C. F. Vide CHRISTIAN FISCHER. Mint-master at Gotha, 1683-1690.

C. F. Vide COTEL. Die-sinker at Rome, 1706-1718.

C. F. Vide KARL FALKNER. Mint-master at Eisenach, 1683-1693.

C. F. Vide GEORG CONRAD FEHR. Mint-master at Darmstadt, 1741-1743.

C. F. K. Vide CHRISTIAN FRIEDRICH KRULL. Die-sinker at Brunswick, 1776-1802.

C. F. L. *Vide* **CHRISTIAN FRIEDRICH LÜDERS**. Die-sinker at Berlin, 1702-1742.

C. F. L. *Vide* **CARL FRIEDRICH LOWS**. Die-sinker at Nuremberg, 1756-1770.

C. G. *Vide* **CHRISTIAN GOTTER**. Mint-master at Eisleben, Stolberg, and Ellrich, 1577-1582.

C. G. *Vide* **CASPAR GIESELER**. Mint-master at Morizburg, near Hildesheim, 1628-1634.

C. G. *Vide* **CHRISTIAN GUTTMANN**. Mint-master at Bromberg, 1642-1651.

C. G. *Vide* **CASPAR GEELHAAR**. Mint-master at Königsberg(Prussia), 1692-1722.

C. G. *Vide* **CLAUDIO GHERARDINI**. Mint-inspector at Venice, 1615.

C. G. F. *Vide* **CARL GUSTAV FEHRMANN**. Die-sinker at Stockholm, 1746-1809.

C. G. H. *Vide* **CARL GUSTAV HARTMANN**. Die-sinker at Stockholm, 1699-1739.

C. G. K. *Vide* **C. G. KORN**. Medallist, and Mint-master at Mayence, previous to 1855, then at Berne, 1855-1859; and Wiesbaden, 1859-1866.

C. G. L. *Vide* **CARL GOTTLIEB LAUFER**. Mint-master at Nuremberg, 1746-1755.

C. H. *Vide* **CASPAR HERBACH**, surnamed Kunst-Caspar, a Saxon Goldsmith, Architect, and Die-sinker, at Copenhagen, 1647-1664.

C. H. *Vide* **CLAUS HINDEIKSEN**. Mint-master at Arboga (Westermanland, Sweden), 1627.

C. H. *Vide* **C. HEDLINGER**. Swiss Medallist, who worked at Stockholm, St Petersburg, and elsewhere, † 1771.

C. H. *Vide* **CHRISTIAN HEUGELIN**. Mint-master at Stuttgart, 1784-1808.

C. H. H. *Vide* **CHRISTIAN HEINRICH HASE**. Mint-master at Hanover, 1803-1818.

C. H. I. *Vide* **CHRISTIAN HEINRICH JASTER**. Mint-master at Neustrelitz, 1745-1749, and Berlin, 1749-1763.

C. H. K. *Vide* **CONRAD HEINRICH KÜCHLER**. Medallist at Darmstadt, 1763-1772, then at Frankfort, 1775, and Birmingham, † 1802.

C. H. L. *Vide* **CASPAR HEINRICH LYNG**. Mint-master at Altona, 1771, and Copenhagen, 1783; Director of the Mint there, 1788-1805.

C. H. M. *Vide* **CHRISTOPH HEINRICH MÜLLER**. Medallist at Augsburg, *circa* 1736.

CH. J. This signature occurs on the obv. of a medal of the "Kranken Verein Ambrosius" of Vienna, 1894. *Vide* **CHRISTEL-BAUER**.

C. H. N. *Vide* **CHRISTOPHORUS HOEFLICH NORIMBERGENSIS**. Goldsmith at Nuremberg, *circa* 1528.

C. EO, or **C. EO. N.** *Vide* **SAMOLLA JUDIN**. Russian Die-sinker, 1704-1750.

C. H. R. *Vide* **C. H. ROLL** (?) Die-sinker at Kremnitz.

C. H. S. *Vide* **CHRISTOPH HENNIG SCHLUTER**. Mint-master at Lippe, 1658-1660, Goslar, 1674-1675.

C. H. S. *Vide* **CONRAD HEINRICH SCHWERDTNER**. Mint-master at Hanau, 1757-1758, Danzig, and Elbing, 1759-1761, and Mittau, 1762.

C. H. S. & S. A. P. *Vide* **CARL HOFER & SOHN AUS PRAG**.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münzabkürzungen*, Berlin, 1896.

CHABAUD, LOUIS FÉLIX (*French*). Sculptor, Medallist, and Gem-engraver, born at Venelles (Bouches-du-Rhône), on the 14th March, 1824; pupil of Pradier; entered the Ecole des Beaux-Arts in 1844; obtained the Prix de Rome in 1848, for a medal, the subject of which was Mercury forming the caduceus; was rewarded with the 3rd class medal in 1853, and received further honours at the Salons of 1857, 1859, and 1863.

His best known works are: 1853. Ceres kissing Triptolemus; — Agriculture; — 1855. Agriculture; — Napoleon III.; — Man and Woman; — Medal commemorating the Monument of Paul Gaimard, 1858; — 1859. Twelve camei; — Foundation of the Church of St Bernard by the Emperor; — Jeton of the Société de prévoyance des pharmaciens de la Seine; — Ouvriers convalescents, Vincennes, 1857; — Dr Joseph Paul Gaimard, of Paris; — Dr H. Roger, 1874, &c.

His marble statues, Hunting, exhibited in 1861, and Agriculture, 1863, are much admired; he is also the author of some *bas-reliefs*, Abolition of Slavery, &c., and of those decorating the second court of the Marseilles Palais de justice.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHABAUD, JEHAN (*French*). Mint-master at Crémieu, previous to 1506.

CHABO, JEAN (*French*), 1472-1498. Goldsmith, and Engraver of the coins at the Mint of Lyons, in 1472.

CHAEI, “a most ancient doctor of the Children of Israel in the Wilderness; he saw and engraved many figures after the figures of the signs and stars, and composed a list of their powers.” These are called the Sigilla of Chael.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860, p. 444.

CHAEEREMON (*Byzantine*). Gem-engraver, of whom the Raspe collection contained a burnt sard representing a Victor at the games.

BIBLIOGRAPHY. — C. W. King, *op. cit.*

CHAILLY, CLAUDE (*French*). Goldsmith of Nancy, who in 1704 became one of the Masters of the Mint, in conjunction with Jean Antoine; he remained in office until 1737.

CHALIN, L. (*French*). Manufacturer and Editor of modern artistic medals, residing at Paris. The Medallists Dropsy, Gilbert, Pillet, etc., have been employed by this firm, and engraved a large series of religious medals, badges, &c., representing Christ, the Virgin, St George, St Anthony of Padua, St John, Joan of Arc, Vercingetorix, &c., most of which are exceedingly pretty; also Prize-medals for Music, Agriculture, Viticulture; Plaquettes: Breton Peasant; — Ave Maria; — Salvator Mundi; — N. D. de Lourdes; — Communion de St. Jean; — Alma Mater, &c.

CHALOCHET, A. (*French*). Engraver of Langres, eighteenth century, who is said to have done medal work also. M. Florange has communicated to me a Portrait-medallion, signed: **A. CHALOCHET F.**, of L. Alexandre de Bourbon, Comte de Melun, Duc de Damville, Governor of Brittany (95 mill.).

CHAMAIOR, JEAN DE (*French*). Mint-master at St. Genix, 1354-1355.

CHAMARD, ÉMILE GEORGES (*French*). Contemporary Sculptor, born at Paris; pupil of Claudius Marimon. At the Salon of 1904 he exhibited a medallion, after Bouguereau representing “L’Amour piqué”.

CHAMBARD, LOUIS LÉOPOLD (*French*). Sculptor, and Medallist; born 25th August, 1811, at St Amour (Jura); pupil of Ingres and David d’Angers; entered the Ecole des Beaux Arts in 1836; obtained

the prix de Rome in 1837 for his "Marius on the ruins of Carthage", and a second-class medal in 1842.

His medallic work is confined to two or three Portrait-medallions, after the style of David d'Angers; the only one known to me being that of M. André.

As a sculptor, Chambard is well-known; I will only mention his statues of Bacchus, Orestes, Aspasia, Stratonice, Modesty, Mercury, Adam and Eve, Adoration of the Magi, St Paul, Philippe-Auguste, St Gregory and Jeremiah, Mercury and Jupiter, and busts of Christ, Charles Nodier, Blaise Pascal, Rouget de Lisle, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHAMBIGE, ANTOINE (*French*). Mint-master at Riom, 1st May to 19th October, 1594. He succeeded Amable Chaptard. In 1598, he was appointed Mint-master at Clermont-Ferrand.

BIBLIOGRAPHY. — Paul Bordeaux, *Ateliers de Clermont-Ferrand et de Riom*, Annuaire numismatique, 1895.

CHAMBRY, JACQUES (*French*). Mint-master at Toulouse, 1534-1538 and 1540-1544.

CHAMPENY, GEORGE FRANCIS (*Amer.*). Die-sinker who invented various patents to prevent imitations of modern coins. He travelled all over the continent in 1875, but met with little success.

CHAMPIN, GODIN (*French*). Mint-master at La Rochelle, 1503-1507.

CHAMPIN, NICOLAS (*French*). Mint-master at La Rochelle, 1498-1503.

CHAMPION, PIERRE (*French*). Mint-master at Rennes, previous to 1522.

CHANTAL, JEHAN (*French*). Mint-master at Villeneuve-les-Avignon, 27. April 1541 to 2. August 1543.

CHANTEMERLE, JEHAN DE (*French*). Mint-master at Tours, in conjunction with others, from 1426 to 1429.

CHANTREY, SIR FRANCIS LEGATT (*Brit.*), 1781-1841. Sculptor of merit, born near Norton (Derbyshire), studied art at the Royal Academy of which he was elected a member in 1818, and knighted by William IV. in 1830. This artist earned the distinction of being the finest bust-sculptor of his time : it was to portrait sculpture that he owed his fortune and fame ; he was also a good monumental sculptor ; the most celebrated of all his works is a group of sleeping children in Lichfield cathedral. The bronze statue of William Pitt in Hanover Square is by him ; as also the monument to George IV. in Trafalgar Square, and that to the Duke of Wellington

in front of the Royal Exchange. William Wyon copied Chantrey's bust of George IV. for the later coinage of that king. Hawkins says: "Towards the close of the year 1824, His Majesty expressed his disapprobation of the portrait upon his coins, not liking the harsh wiriness of the hair, nor deeming the likeness correct. Chantrey had about this time finished his admirable bust of the King, which was universally approved as an exquisite work of art, and a most perfect resemblance; and he was therefore commanded by His Majesty to prepare a medallion from the bust, which might serve as a model for the portrait upon his future coinage. When the medallion was completed, Pistrucci was directed to engrave dies for a new coinage; this he positively refused to do, on the ground of its being beneath his dignity to copy the works of any other artist. The work was therefore confided to William Wyon, and Pistrucci from that time was allowed to enjoy a sinecure at the Mint."

The bust of William IV. on his currency was also engraved from a model by Chantrey, and on the coronation medal of that King and his consort, Queen Adelaide a small C appears on the truncation of the head on each side, showing that the sculptor's busts had been used by the engraver as prototypes. The sculptor's signature equally appears beside that of A. J. Stothard and other artists on the medals of Canning, the Marquis of Anglesey, &c.

In the Art Union series of medals there is one by Wyon with portrait of Chantrey.

It is said Chantrey much resembled Shakespeare:

BIBLIOGRAPHY. — *Numismatic Chronicle*, VIII, 3rd S. p. 269. — Hawkins, *Silver Coins of England*, 1884. — *Imperial Dictionary*. — *Dictionary of National Biography*.

CHAO CHEN 趙永貞 (originally 受益) (*Chin.*). A.D. 1010-1063. Fourth Emperor of the Sung dynasty. "In 1023 he introduced Government notes into Ssuch'uan, where the iron *cash* were found to be too clumsy."

BIBLIOGRAPHY. — Giles, *Chinese Biographical Dictionary*, 1898.

CHAO T'ING-CH'EN 趙廷臣 (*Chin.*). Died A.D. 1669. A Chinese Bannerman, who was sent in 1645 to Shan-yang in Kiang-su as Magistrate, and afterwards distinguished himself as Prefect of Nanking. He issued a much needed *cash* coinage.

BIBLIOGRAPHY. — *As above*.

CHAPAT, LOUIS (*French*). Gem-engraver and Writer, born at Orange towards the end of the seventeenth century, resided at Geneva and then at Berlin. The Geneva Library possesses two works by this artist: Portraits of Calvin and Theodore Beza, on

silex; — Portrait of Calvin, on a serpentine, 1771. By him are also : Portrait of the Empress Maria Theresa; — Louis XV.; — The Great Elector; — William III. of Great Britain.

Chapat published the Catalogue of the antique medals of M. Eller, councillor of the King of Prussia, 1761, and that of his own collection (1753-1762).

BIBLIOGRAPHY. — C. Brun, *Schweizerisches Künstler-Lexikon*.

CHAPELLE, JEHAN DE LA (*French*). Mint-master at Angers, 1. April 1384—15. December 1385.

CHAPELLE, C. L. (*Amer.*). Die-sinker of New York. His signature occurs on a medal of the German Hospital, New York, 1889.

CHAPILLON, JEAN (*French*). Goldsmith of Tours, and Medallist, *circ.* 1500. He executed sixty gold medals, modelled by Michel Colombe, to commemorate the visit of King Louis XII. to Tours, in 1499.

BIBLIOGRAPHY. — Mazerolle, *Médailleurs français*, 1902.

CHAPLAIN, JULES CLÉMENT (*French*). Contemporary Medallist, residing at Paris, and one of the glorious leaders of the present



renaissance of medallic art. He was born at Mortagne (Orne), on the 12th of July, 1839, studied under the sculptor Joffroy, and the medal-engraver Oudiné, and entered the Ecole des Beaux-Arts in

1857. He obtained in 1860 the second prize at the "Concours de Rome" for gem and medal-engraving; the subject was a Warrior depositing the palm of Victory on the altar of Mars; and in 1863 he won the first prize for a medal, "Mercury giving drink to a panther," and a gem, "Head of Mercury." From 1864 to 1868, the artist continued his studies in Italy, and from there sent several drawings: Portrait of Andrea del Sarto, The Creation of Man, after Michael-Angelo, Philosophy, after Raphael, etc. He exhibited at the Salons of 1863, 1864, 1866, 1868 and 1869 several busts, Portrait-medallions of Schnetz, Director of the French Academy at Rome (1866), R. Robert-Fleury, and M^{me} Carolus-Duran, and a few medals, Head of Ceres, 1867, Victorious France (a study), a copy of a Syracusan coin, jetons of the Comédie française, and others, and the medal of the Universal Exhibition of 1867. At the Salons of 1870 and 1872, he was rewarded, and after the Exhibition of 1878, he obtained the award medal of the first class. In 1878, M. Chaplain was created Chevalier of the Legion of Honour, and Officer in 1888; he was also elected a member of the Académie des Beaux-Arts, on the 9th of April, 1881, in place of the medallist Jacques Edouard Gatteaux (1788-1881). On the Visit of Their Majesties Nicholas II. and Alexandra to the Mint (7. October, 1896), M. Cochery, Finance Minister, offered to the Sovereigns two examples in gold of the medal executed by M. Chaplain to commemorate the event. This medal is a master-piece, and one of the finest ever struck.

M. Chaplain has since been entrusted with the engraving of the gold coinage of France, and the execution of one of the official medals for the Paris Universal Exhibition of 1900.

As a sculptor, the artist has executed statues in stone of the painters Henri Regnault, and Gros, one in bronze of an Archer, at



French Twenty Franc Piece, by Chaplain.

the Paris Hôtel de Ville, another in stone of Rollin, at the Sorbonne, and marble busts of Albert Dumont, François Wey, Tresca, &c.

The following is a complete list of M. Chaplain's medals, up to 1897 taken from M. Mazerolle's work, *J. C. Chaplain, Biographie et Catalogue de son œuvre*, Paris, 1897.

STRUCK MEDALS

1867. Ceres; — 1869. Inauguration of the Church of S^t Ambroise
at Paris; — Universal Exhibition at Paris (1867); — Student's



Visit of the Russian Fleet to Toulon.

medal of merit for drawing; — Jeton of the Comédie-Française;



Visit of the Tsar and Tsaritsa to France, 1896.

— 1870. Inauguration of the Suez canal; — 1871. The “Belle

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Jardinière" Stores; — 1873. Scholastic Competitions instituted by Count Armand; — André Marie Ampère (1775-1836); — 1874, Commemorative medal of the work of the "Commission internationale du mètre"; — Medal of Honour of the Salons; — Care of Infants; — The Balloons of the Defence of Paris (1870-1871); — 1875. Association for encouraging the study of Greek; — 1877. "Conservatoire national" of Music and Declamation; — Marshal Mac-Mahon, President of the French Republic; — National Drawing-Schools; — 1879. Universal Exhibition of 1878 at Paris; — 1880. Jeton of the Chamber of commerce of Lyons; — The



Obv. of the Smithsonian Institute Medal, 1896.

City of Paris to Professor E. A. Nordenskiöld; — Auguste Barre; — 1881. International Congress of Electricians at Paris; — International Exhibition of Electricity at Paris; — 1882. Inauguration of the Paris Hôtel de Ville; — Theodore Dwight Wolsey; — 1883. Léon Gambetta; — Jeton de présence of the Communal Council of Brussels; — 1884. Dr John Lawrence Smith, of Louisville, Kentucky (1818-1883); — The Lyons Tribunal of commerce; — Henry Draper (1837-1882); — The National Assembly (4-13 August, 1884); — 1885. Siege of Paris (1870-1871); — Savings Bank of Paris; — French Republic; — 1886. Christaches Zographos (2 var.); — 1887. Service of protection to infants (Ministry of the

Interior); — 1888. Sadi Carnot, President of the French Republic; — 1889. Society of Civil Engineers; — Jubilee of the election of Barthélemy Saint Hilaire to the Institut; — Osiris prize medal (Universal Exhibition of 1889); — Inauguration of the National school of Industrial Arts at Roubaix (1st October, 1890); — 1891. French Society of cheap Dwellinghouses; — 1892. Seventieth anniversary of M. Charles Hermite, member of the Académie des Sciences; — 1893. Académie des Sciences morales et politiques; — The Paris Company of Notaries; — Dr Ulysse Trélat; — Jeton of the same association; — Visit of the Russian squadron to Toulon; — 1894. Jeton of the Paris Savings Bank; — Joseph Bertrand, life-secretary of the Académie des Sciences; — Casimir Périer, President of the French Republic; — Dr Paul Jules Tillaix; — 1895. Twenty-fifth Anniversary of the Brewery of Ny Carlsberg (Denmark); — Dr Labadie La Grave, of Paris; — 1896. The Smithsonian Institute; — Hervé Faye, member of the Institut; — Visit of the Tsar and Tsaritsa to the Paris Mint; — The Olympic games at Athens; — 1897. Visit of the Tsar and Tsaritsa to France; — Charles Garnier; — 1898. Society of Friends of Jules Ferry; — Eckmühl Lighthouse; — J. L. Pascal, architect; — 1899. Election of President Faure; — Election of President Loubet; Emile Combes, 1903, &c.

CAST MEDALS AND PLAQUES

1884. Albert Dumond; — 1885. Paul Baudry, painter; — Victor Hugo; — Jean Léon Gérôme, painter; — 1886. Eugène Guillaume, member of the Institut; — M. J. C. Chaplain's children; — 1887. Jean Paul Laurens, painter; — Henriquel-Dupont, member of the Institut; — M^{me} Jeanne Mathilde Claude; — H. H. Henri d'Orléans, Duke of Aumale (2 types); — 1888. M^{lle} Marguerite Simon; — Alexandre Cabanel, painter; — Election of Carnot; — 1889. The Divine Breath; — Jules Simon; — M^{me} Sarah Gustave Simon (2 var.); — Ernest Meissonier, member of the Institut; — M^{lle} Marthe Heuzey; — Charles Gounod; — Albert Aicard; — Barthélemy Saint-Hilaire; — 1890. Elie Delaunay, painter; — Léon Bonnat, member of the Institut; — M^{me} Laetitia Raphael; — 1891. Sixtieth Anniversary of the ordination of Abbé Legrand; — Prince Emmanuel Bibesco; — M^{me} Rose Caron; — 1892. Camille Sée; — M^{lles} Anna and Germaine Sée (2 var.); — Charles Roux, deputy of Marseilles; — Seventieth Anniversary of M. Charles Hermite; — Edmond Got, of the Comédie-Française; — M^{lles} Hélène and Anna de Brancovan; — 1893. Dr Ulysse Trélat, member of the Académie de Médecine; — Jules Ferry (1832-1893); — Amable Charles Franquet, comte de Franqueville, member of

the Institut ; — Princess Hélène Bibesco (*illustrated*) ; — Visit of the Russian squadron to Toulon ; — 1894. Dr Paul Jules Tillaux, member of the Académie de Médecine ; — M^{lle} Bartet, of the Comédie-Française ; — Joseph Bertrand ; — Casimir Périer ; — 1895. Octave Gréard, vice-rector of the Academy of Paris ; — M^{me} de Vogué ; — Georges and Emile Wallon ; — Dr Labadie-Lagrave ; — Princess Marie Gortschakow-Stourdza ; — 1896. Henri Wallon, member of the Institut ; — M^{me} Sophie Marguerite Wallon ; — Charles Garnier, architect ; — Hervé Faye ; — Visit of Their Majesties the Tsar and Tsaritsa, to the Paris Mint (2 var.) ; — Paul Dubois ; — Albert Lehmann ; — Gaston Paris ; — 1898. H. Delaborde ; — Zenobe Gramme ; — 1899. L. Liard ; — Ernest Meissonier ; — Emile Loubet, 1899 ; — C. H. A. Van der Wijck, Governor general of the Dutch East Indies ; — Jury of the 1900 Exhibition ; — Mar-



Princess Helene Bibesco.

celin Berthelot ; — M. Wallon ; — Dr Lannelongue ; — Centenary of Victor Hugo ; — Emile Combes, 1903 ; &c.

Besides the new gold coinage of France, the dies for which were completed in 1897, and of which there are two varieties of patterns, M. Chaplain has also engraved the latest coins of Abyssinia (1898) for the Emperor Menelik, and his signature is found further on the obv. of some prize medals : Napoleon III., with laureate bust ; — To Merit, Minerva seated facing ; — Firemen, VIRTUS. FLAMMARVM. VICTRIX, &c.

M. Chaplain is perhaps the greatest of modern medallists ; some give the preference to M. Roty's work ; but I do not think that he has been surpassed, even by the latter for true dignity and

harmony, and beautiful execution of details; — with him, every thing is rich, powerful, and shows a master's hand.

M. G. Lecomte, in a paper on “ La Renaissance de la Médaille ” (*Revue de Paris*, 1^{er} mai 1899) gives the following admirable appreciation of the artist's talent : “ M. Chaplain représente la physionomie humaine et la nature avec un goût rare, avec un sens fort délicat de l'ornementation. Il aime la vérité. Il s'applique à rendre les choses et les êtres dans leur caractère. Son modelé savant et large a souvent une grande force. Dans tel portrait de femme, par exemple, il rend avec art la pesanteur et le « coulant » des chairs. Dans tel portrait de jeune fille qu'on voit tout à côté, sa manière s'affine et se fait gracieuse pour traduire la légèreté des dentelles. Et, dans un portrait de jeune homme, il nous montre un adolescent beau comme un éphèbe antique. Son observation pénètre très loin : certains de ses portraits vont jusqu'à l'intimité morale. Celui de Jules Ferry donne bien la réflexion et la ténacité du modèle. Celui de M. Gréard, froid, sévère, révèle une intelligence claire, aiguë, une volonté stricte. En même temps, l'artiste rendra avec finesse la lumière douce d'un visage d'enfant, la grâce rêveuse ou mutine d'une tête de jeune fille. Ajoutons que M. Chaplain, tout en restant sincère, revêt ses modèles de grandeur, les interprète dans un sens de sereine beauté. Même ennoblissement simple pour les scènes de la vie réelle. Rappelons-nous, par exemple, la Femme allaitant son bébé et refroidissant de son souffle une cuillerée qu'un autre bébé guette. M. Chaplain a le sens de la poésie calme qui se dégage des moindres scènes de la vie familière et il les traduit à merveille par cet art si bien fait pour en évoquer le charme. ”

Another writer, Mr. W. Tonnelé, gives also some interesting notes :

“ M. Jules Clément Chaplain has produced a number of medals, which without doubt are the master-pieces of the present day, ranking from an artistic standpoint with the superb pieces of the Italian Renaissance, and in all respects he is the pioneer of the new school.

“ Chaplain's medals are largely iconographic in character. In portraiture he is the master of a delicate touch, a touch which renders a profile with the very perfection of clean, precise, yet never rigid, definition, in a style suggestive of classic art in its variety of outline. When Chaplain deals with a beautiful feminine model, such as his marvellous medallions of Madame Raphael or Madame Claude, there is an elegance and a refined charm in his work for which it would be hard to find words of admiration too emphatic. He possesses that rarest of secrets, the art of presenting the human personality in perfect outward and inward truth, and yet in a moment

of intellectual exultation which gives nobility and a kind of heroic breadth to simple unexaggerated portraiture. His compositions have a nobleness of sentiment, a gravity of pose, an elegance and charm of symbolical expression, and possess withal a finesse which show his perfect knowledge of the limitations and adaptability of his art.

“ Chief among the works of this great artist are a series of portraits in varied relief of the contemporary artists of France, such as Jérôme, Meissonier, Bonnet, Henriquel-Dupont, Laurens, Alexandre Cabanel, and Delaunay. Perhaps not the least interesting phase of the work of Chaplain is the wonderful feeling and sympathy with which he makes emblematic the reverse of many of his pieces, either as to personality or composition, embracing drapery and accessories. Take for example, his medal on the death of Gambetta, the reverse of which shows an uprooted oak, the roots of the gigantic tree firmly embedded beneath the altar of the country. Or again, the medal of the election of Casimir-Périer, in which a figure in the deepest of despair symbolizes France in grief for the martyred Carnot, depositing a ballot for the election of his successor.

The rigid and high ideal which Chaplain has set for himself is well illustrated in the following incident.

“ A fashionable lady, the mother of a family of not less than nine children, one day visited the artist at his studio.

“ I desire ”, said she, “ to have medallions of each of my children. Will you accept the commission, Monsieur ? ”

“ Certainly, Madame ”, replied Chaplain, “ I shall be delighted to do so, and I will suggest an idea for the work, which, while very difficult to realize, will be entirely unique ”.

“ What is the idea ? ”, said the lady.

“ It is to have a beautiful necklace, each link bearing the image of one of your children, which to a mother is one of the most beautiful things to look upon ”.

With such artists as Chaplain, Roty, Scharff, and the numerous modern medallists, who are now flourishing in France and elsewhere, it is not astonishing that Medallic Art has made such rapid strides in recent years, and I fully endorse the closing remarks of M. Lecomte in the article from which I have quoted :

“ La gravure en médailles, si bien ressuscitée, servie par des talents divers, encouragée par la faveur du public, mise par la modicité des prix à la portée des amateurs peu fortunés, nous semble avoir retrouvé ses destinées brillantes.

“ Évidemment notre époque est peu riche de gloire bruyante. Il n’y a plus guère de gestes de triomphe ni d’aventures prestigieuses. Nos costumes sont sans magnificence et sans lyrisme. Et l’élégance

à la mode veut que les physionomies s'immobilisent dans l'indifférence correcte, dans la froideur distinguée. Il est de bon ton de n'être qu'une tête bien cosmétiquée au-dessus d'une banale vêtue. Conditions défavorables pour l'art.

“ Mais, heureusement, certains visages, réfractaires au protocole mondain, gardent du caractère. Il arrive aussi que les figures les plus glacées trahissent à certaines minutes leur émotion. Ce sont ces minutes-là que saisiront les artistes.

“ Et pourquoi, tout autant que l'épopée sanglante, l'effort tenace de l'humanité vers la Justice et le Bonheur n'aurait-il pas sa beauté ? ”

BIBLIOGRAPHY. — F. Mazerolle. *J. C. Chaplain, Biographie et Catalogue de son œuvre*, Gazette numismatique française, Paris, 1897. — L. Bénédict, *Catalogue sommaire des Peintures, Sculptures, etc.* — R. Marx, *Les Médailleurs français depuis 1789*, Paris, 1897. — W. Tonnelé, *The Modern Renaissance of the Medallist Art*, Proceedings of the American Numismatic and Archaeological Society, 1897.

CHAPONNIÈRE, JEAN ÉTIENNE (*Swiss*). Genevese Sculptor and Engraver of the nineteenth century, born on July 11, 1801, died June 19, 1835. His signature appears on a school prize-medal in the Wunderly-von-Muralt Collection (Prix de Littérature), of 1822; another occurs in M. Arnold Robert's cabinet. It is not scarce.

CHAPTARD, AMABLE (*French*). Mint-master at Riom, 1589-1594. Under him were issued Ecus d'or of 1590, 1592, 1593, and 1594, $\frac{1}{2}$ and $\frac{1}{4}$ Francs of 1589 and 1590, $\frac{1}{2}$ and $\frac{1}{4}$ Ecus of 1589-1594, Douzains, 1589-1594, Doubles tournois, and Deniers tournois of 1592. These bear the Mint-mark O for Riom, and the Mint-master's initials A—G.

BIBLIOGRAPHY. — Paul Bordeaux, *Ateliers de Clermont-Ferrand et de Riom*, Annuaire numismatique, 1895.

CHAPU, HENRI MICHEL ANTOINE (*French*). Sculptor, and Medalist, born at Le Mée (Seine-et Marne), on the 29th of September, 1833, died at Paris, on the 21st of April, 1891. A pupil of Pradier, Duret, and Léon Cogniet, he was received at the École des Beaux-Arts in 1849. In 1851, and again in 1853, he obtained the second Prix de Rome, and at the Salons of 1855, 1863, 1865, and 1866 he was awarded medals of honour. In 1867, he was created a Knight of the Legion of Honour, and some years later, an Officer of the same Order.

Chapu is the author of numerous busts, and statues, some of which are master-pieces, as for example : Jeanne d'Arc; — Youth (Monument of H. Regnault at the École des Beaux-Arts); — Berryer; — Desmarres Junior; — Immortality; — Decorative Vase (in the possession of Baron de Rothschild at Vienna); — The Brothers Galignani; — H. R. H. the Princess of Wales; — The

Duchess of Orleans; — Thought; — Pluto and Proserpina; — Funereal monument of Mgr. Dupanloup, &c.

The artist's medals and medallions are also of great beauty :
 M. Chapu Senior, 1852; — M^{me} Chapu, 1852; — The Marquis de Vogüé, 1855; — Thénon; — M^{me} Rouillon, 1859; — Duret, sculptor; — Alphée Dubois, medallist, 1860; — Ernest Dugit, 1861; — Gilbert, painter; — E. J. B. Guillaume, 1861; — Delaunay, painter; — M. Chapu Senior, 1861; — Schnetz, painter, 1861; — Portrait of a Lady, 1861; — Bonnat, painter, 1860; — Another, similar, of a later date; — De Coninck, 1861; — Launay, 1862; — Louis Gallait, 1861; — Sully Prudhomme; — F. Lionnet, 1862; — Bidot, 1863; — M. Chapu Senior, 1864; — C. Clère, painter, 1864; — Duc, architect, 1865; — M^{me} Mercier, 1866; — M. Rouillon, 1867; — J. F. A. Bernard, painter, 1867; — M^{me} A. Lenormant, 1867; — M^{me} Launay, 1867; — Vacquerie, 1866; — Amédée Hardy, architect, 1868; — M. Alfred Jacquemard, 1868; — Tony Robert-Fleury, painter, 1868; — Velpeau, 1868; — Marie (Marie Cozette de Rubempré, since M^{me} Henri Chapu, *illustrated*); — Portrait of a young lady, 1873; — Jules Favre; — Armand Dumaesq; painter, 1862; — Daniel Stern; — Emile Trélat; — E. Déglise; — Victor Thiébaut,



1875; — Questel, architect; — Paula Bréton, 1877; — Nino (Christian Garnier); — J. Vallet, 1877; — M^{lle} Massenet; — Eugène Guillaume, statuary; — Léon Cogniet; — J.-N. Robert-Fleury, painter, 1877; — M^{me} Robert-Fleury; — E. Vaudremer, architect; — Millet and Rousseau, painters; — J. F. Bapterosses, 1885; — Chappée, 1889; — Picard; — Jeanne d'Arc (large bronze medallion); — Painting, Music, Architecture, Poetry, and Sculpture; — Commemoration of the Foundation of the Sacré-Cœur at Montmartre, Paris; — The young Mother; — Victor Schnetz, late Director of the French Academy

at Rome; — Elie Delaunay; — Tony Robert-Fleury; — Dr Henri Claisse; — F. Aulanier; — The Needlewoman of the French Academy at Rome, &c. Some of these medallions are in clay, others in marble, but most of them are cast in bronze. One of his earliest works represents 'Neptune creating the horse'.

Chapu worked also as a Goldsmith and chaser on copper, and in this particular branch of art produced many beautiful articles. "To this artist we owe the final evolution of glyptic art," said Roty in his preface to "Augustin Dupré"; most of his high reliefs, such as Youth, Thought, Immortality, Christ with Angels, Félicien

David, Flaubert, could easily be reduced to medals, and likewise his low reliefs, Poetry, Architecture, Music, Painting, Sculpture, Art, &c.

M. Fidière sums up his criticism on Chapu in the following words : “ Le nom de Chapu n'en restera pas moins un des plus grands de la sculpture contemporaine, car son esprit s'est constamment élevé dans les pures et sereines régions du Beau, et ses œuvres vivront de longs siècles, car elles sont comme une suave émanation de cette âme si simple, si belle, si harmonieuse ! ”

“ Chapu ” writes M. G. Lecomte in his paper “ La Renaissance de la Médaille ” (*Revue de Paris*, 1. Mai 1899) “ était avant tout un sculpteur. Lorsqu'il fit de la gravure en médailles, il resta



Marie (M^{me} Chapu).

sculpteur tout en se conformant aux exigences de la glyptique. Aussi les pièces qu'il nous a laissées sont-elles admirables de fermeté simple, de goût, d'expression, d'harmonie. Et ses médaillons, ses hauts-reliefs, possèdent toutes les qualités qui conviennent à la médaille. Ils furent un bon exemple pour les graveurs. Son portrait de Gilbert est, avec la médaille de Naudet par Ponscarne, parmi les œuvres les plus parfaites du siècle. Ces deux artistes ont vraiment innové, et avec leur vision moderne, ils rappellent les plus belles pièces du passé. Sans exagérer, on peut dire que tout le renouveau contemporain est contenu dans ces deux médailles. En outre du caractère de ces portraits, de la douceur des lumières, remarquons les dégradés délicats qui, sans parti pris fâcheux d'effacement, unissent le fond avec les reliefs et créent un ensemble harmonieux. Le listel vulgaire et monotone disparaît. Disparaissent aussi les hideuses lettres typographiques. Et quand nos médailleurs

contemporains voudront ajouter des légendes, ils auront soin de les écrire en lettres dessinées par eux, convenant au sujet traité, et ils sauront les arranger avec goût. Les mêmes qualités, si précieuses, se retrouvent dans les autres œuvres que nous avons de Chapu, la médaille du Sacré-Cœur, le portrait de M^{lle} Garnier, dans ses compositions en bas-relief : *La Poésie, la Peinture, la Musique, l'Architecture, &c.*, dans la série de ses hauts reliefs comme *l'Immortalité, la Pensée, le Christ aux Anges*, dans les hommages à Flaubert, à Félicien David, M. Roty, lui rendant pieusement justice, a dit de Chapu : « C'est à lui que nous devons la dernière évolution de la glyptique. »

One of Chapu's pupil, M. Paul Bévillé, has also produced some fine medals; that of Victor Baillot, the last French survivor of Waterloo, is mentioned by Dr F. P. Weber, in his article in the *Num. Chronicle* on Medals of Centenaries (1897, p. 311).

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — L. Bénédicté, *Catalogue, &c.* — O. Fidière, *Chapu, sa vie et son œuvre*, Paris, 1894. — R. Marx, *Les Médailleurs français*, Paris, 1897.

CHAPUY, JEAN DÉSIRÉ BAPTISTE AGÉNOR (*French*). Sculptor, residing at Paris. He is author of several Portrait-medallions : M. E. B^{***}; — M. and M^{me} Abel de Pujol; — M. A. G^{***}; — M^{me} L^{***}, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHARBONNEAU, PHILIPPE (*Swiss*). Mint-master at Geneva, 20th October, 1559 to 20th January, 1564. A Thaler of 1562, and a Dicken of 1561, in the Wunderly collection, were probably engraved by him.

CHARCOT, M^{me} (*French*). Contemporary Modeller, who has executed a Portrait-medallion of Dr Jean Martin Charcot.

CHARDIGNY, PIERRE JOSEPH (*French*). Sculptor and Medallist, born at Aix (Bouches-du-Rhône) in 1794, pupil of his father, Barthélemy François Chardigny, and of Bosio and Cartellier; entered the Ecole des Beaux-Arts in 1814. He has engraved some very interesting medals : Jacques Réattu; — Belzunce de Castel-Moron; — Adam de Crapone; — H. F. X. de Belzunce, Bishop of Marseilles, and benefactor of the people during the plague of 1720, 1828, &c.

BIBLIOGRAPHY. — Bolzenithal, *op. cit.* — Chavignerie et Auvray, *op. cit.*

CHARENTE (*French*). Die-sinker, whose signature occurs on a medal of Deveaux, Angoulême.

CHARI... (ΧΑΡΙ) (*Greek*). Engraver of coins, whose signature is

found on some Staters of Elis (B.C. 370-300), with bust of Zeus Lykaios on obv., and $\text{R}\zeta$ Pan seated on rock.

BIBLIOGRAPHY. — Dr B. V. Head, *Historia Numorum*, p. 373.

CHARLES, GEORGES (*French*). Contemporary Sculptor, born at Paris; pupil of Hiolin and Aubé. By him are the following medallic productions: 1890. M. J. V***, medal in chased steel; — 1891. Child's portrait; — 1892. E. L***, silver medal; — 1894. M^{lle} J. C***, plaquette in bronze; — Female study, medallion; — 1896. Female head, medallion in gold, &c.

CHARLIER, GUILLAUME (*Belg.*). Contemporary Sculptor, and Medallist, residing at Brussels. He is the author of several Portrait-medallions, and Low-reliefs, Fishermen returning from the harbour, Fishermen hauling up their boat, &c.

BIBLIOGRAPHY. — *The Studio*, vol. XII, p. 128.

CHAROIN, FRANÇOIS LOUIS (*French*) 1692-1705. Born at, Paris, Engraver at the Mint of Lyons; worked later on at Chambéry as a Goldsmith. In 1704 he was accused of having produced false coins, but was acquitted in 1705.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de Lyon*, 1897.

CHARPENTIER, ALEXANDRE LOUIS MARIE (*French*). Contemporary Sculptor, and Medallist, born in Paris; pupil of M. Ponscarne. Since 1874, he has exhibited a number of medallions at the annual Paris Salons: Portrait of M^{me} X***; — M^{lle} J***; — M. Maisonneuve; — M. Mather; — M. Jacob; — M^{me} Z. Enaud; — M^{me} J***; — M. Hollande; — M. Rivet; — M. Hutin; — M^{me} Amélie B***; — M^{me} Juliette B***; — Alfred Poussin; — M^{lle} Lina B***; — Painting (Plaquette); — Maid holding necklace; — Maid holding flower; — Music; — Singing; — Faun; — Bacchante; — Admission ticket to the Society of the "Libre Esthétique" of Brussels; — Jean et Pierre; — Edmond de Goncourt; — Camille Pissarro; — Drawing; — Building of the Eiffel Tower; — Gaul; — Dr Ernest Besnier; — Imprimerie Lemercier; — L'Edition d'Art; — Society of Agriculture, Sciences and Arts of Douai; — Maternity; — Napoléon raconté par l'image; — Dr Pierre Carl Potain; — Rodolphe Darzens; — Albert Capré; — Octave Mans, 1899; — Painting (*illustrated*); — Various studies from life (reproduced on Pl. XVI, of Roger Marx, *Médailleurs contemporains en France et à l'étranger*, 1901); — Medal of the Société des Amis de la Médaille française; — Thérèse; — Maternité; — National Society of Fine Arts, 1890: — L'Estampe originale; — Les Maîtres de l'Affiche; — Société symphonique, 1896; — Federation of Belgian Advocates; — Tombstone; — Chasing; — Society of Bibliophiles (with portrait of the duc d'Aumale); — Portrait-plaquette of

M. de Saintignon, maître de forges; — Valère Mabilles; — Pierre Larousse, &c.

M. Alexandre Charpentier's portrait of Edmond de Goncourt, says M. Henri Frantz in the *Magazine of Art*, June 1899, p. 37, "is also excellent, true in feeling, and very life-like; we here find the Goncourt we knew in his later years."

In connection with the same artist, M. R. Marx writes: « Dans l'œuvre, si riche, de ce naturaliste ardent et convaincu, plutôt que des groupements de personnages ou des allégories vous rencontrerez des notations véridiques d'attitudes, de gestes, de mouvements, de physionomies, qui savent au mieux incarner le sentiment et éveiller l'idée. A Pierre Roche et à Alexandre Charpentier revient par surcroît d'avoir créé une estampe de médailleur où le papier, épou-



La Peinture (Plaquette).

sant les formes du relief, se modèle; se gauvre et se teinte; enfin leurs deux noms se retrouvent avec ceux de Roty, Levillain, Bottée, Heller, Vernier, Mouchon, Henry Nocq, sur la liste glorieuse des médailleurs qui ont secondé et hâté, par leur concours, le relèvement et le progrès de l'orfèvrerie, de l'ameublement, de la reliure, de tous les arts du décor. »

One of his works, the Zola medal (*illustrated*), was presented to the great novelist as a recognition of his brilliant services in the cause of justice during the Dreyfus agitation in France.

At the Exhibition of the Société nationale des Arts, Paris, 1899, M. Charpentier exhibited the following works: M. Carré; — M^{me} Séverine; — M^{lle} Henriot; — M. C. Meunier; — and M. E.

Zola. All these fine Portrait-medals have been greatly admired ; they remind one of the beautiful Florentine productions of the XVth century. The artist's bronze groups, "Les Trois Parques" illustrated in *Art et Décoration* (Aug. 1899) and "La Fuite de l'Heure" deserve special mention for their exceptional artistic merit and grandeur of conception.

"It is in his wonderful little bas-reliefs that M. Alexandre Charpentier has almost in a bound touched the summit of artistic excellence, an excellence marked by a spirit and sympathy altogether unique, even in the glory of artistic France. He stands quite apart from his contemporaries, as well by reason of his high crafts-



M^{me} Charpentier.

manship as for the rare and lofty nature of his muse. His subject matter he gathers from the simple life about him, but the fine note he touches is the effect of his own masterly interpretation. Hid from meaner eyes, that which he brings to light is so simple and direct, so sympathetic, that we feel at once in harmony both with the art and nature it displays. Rare as this note is, it is a human note which animates and charms his public.

"As artist, sculptor, one of the first medallists of France, craftsman, decorator, designer, and worker in wood, M. Charpentier leads the Renaissance in fine and applied art. At once a practical man and a dreamer, he is the moulder of his own fancies, an

inventor, with an energy altogether refreshing in our old-grown world. He is radical in spirit, and a pioneer, and of course belongs



Emile Zola, by Charpentier.

to the New Salon, the Salon of Puvis de Chavannes, of Rodin, of Dalou." (G. Borglum, *Alexandre Charpentier, The Artist*, 1901.)

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français*, Paris, 1897. — Ibid., *Les Médailleurs français contemporains*, Paris, 1898. — L. Bénédict, *Catalogue du Musée du Luxembourg*, Paris, 1896. — *The Studio*, 1898. — Dr H. J. de Dompierre de Chauffepié, *Les Médailles et Plaquettes modernes*, Harlem, 1899. — *Art et Décoration*, 1899.

CHARPENTIER, ANTOINE FRANÇOIS (*French*). Engraver at the Mint of Bordeaux, 1784-1789.

CHARPIN, JACQUES (*French*) 1488-1516. Goldsmith, who worked at Lyons, and modelled some medals.

CHARRASSE (*French*). Die-sinker of Lyons, *circ.* 1853. He engraved mining jetons of Grosménil (Haute-Loire) and others.

CHARRIER, PIERRE ÉDOUARD (*French*). Contemporary Sculptor, born at Niort, and residing at Paris. At the Salon of 1878, he exhibited a Portrait-medallion of M. Lamotte sen., and another of M. Lamotte, captain of the 15th Line Reg^t; in 1879, others of M^{lle} L. M^{***}; and M. M. C. L^{***}; and in 1880, Two portraits.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHARRIÈRE, JEAN FIRMIN (*French*). Contemporary Sculptor, born at Treignac (Corrèze); pupil of F. Gosselin. He exhibited four Portrait-cameos in 1885 at the Paris Salon, and in 1886 a shell cameo representing a female head.

CHARVET, L. (*French*). Medallist and Gem-engraver, residing at Paris, and working for the trade.

CHASSÉRIAU, THÉODORE (*French*). Painter, and Line-engraver, born in 1819, died in 1856. He was a pupil of Ingres, and produced a large number of admirable works. In medallic art, he is known only for having designed some portraits for modellers.

CHASTAING, GÉRARD (*French*). Mint-master at Grenoble, March, 1511 to 13th March, 1513. He had been elected to the office in 1510 for ten years. His private mark on the coins is a **G**.

CHASTAING, HUMBERT (*French*). Mint-master at Grenoble, 7th September to 9th November 1510.

BIBLIOGRAPHY. — R. Vallentin, *Les différents de la monnaie de Grenoble*, Ann. num., 1894.

CHASTEAUNEUF, ANTOINE DE (*French*). Mint-master at Bayonne, 1515-1524.

CHASTEL, MATHIEU DU (*Belg.*). Mint-master at Antwerp, 28. June 1513 to 17. August 1517 in conjunction with Jacques Kuynet; alone, 18. August 1517 to 19. November 1520.

CHASTELL, JOHN LOTTE NICOLE DONATO DU (*Brit.*). Master of the London Mint, *anno* 23 of Edward III. He seems to have been a native of Florence.

CHASTELLAIN, SIMON (*French*). Mint-master at Beaucaire, 1418-1423, where he issued Florettes.

CHATEAUNEUF, CLAUDE DE (*Swiss*). Goldsmith of Geneva, second half of the fifteenth century. Assayer (?) at the Mint of Geneva. 1535-1539. — Another, of the same name, was Assayer, 1543-1545,

CHATEL, ANATOLE (*French*). Sculptor, Goldsmith, and Engraver, residing at Dôle (Jura), at the beginning of the seventeenth century. From 1614 to 1631, he was Engraver of the coins of the Franche-Comté.

BIBLIOGRAPHY. — S. Lami, *Dictionnaire des Sculpteurs*, Paris, 1898. — J. Gauthier, *Dict. des artistes francs-comtois antérieurs au XIX^e siècle*, 1892.

CHATILLON, MARTIN DE (*French*). Mint-master at Chambéry, 1360.

CHATWIN, MISS J. (*Brit.*). Contemporary Medallist. She exhibited in 1898 a beautiful panel in repoussé work, representing the North Wind.

BIBLIOGRAPHY. — *The Studio*, vol. XIII, p. 194.

CHATZ, BORIS (*Russ.*). Author of a Portrait-medal of Dr César de Paepe, 1894, and of another of Dr Charcot. He is a pupil of Cormon and Antokolsky, and was born at Wilna.

CHAUDET, ANTOINE DENIS (*French*). Sculptor and Painter, 1763-1810. His bust of Napoleon I. was used by Andrieu, and afterwards by Droz, on these artists' medals for the profile portrait of the Emperor. He also designed the reverses of the following Napoleonic medals: An XII, The Senate and the People; — 1805, Taking of Presbourg; — Capitulation of Berlin, Warsaw and Koenigsberg; — Distribution of Eagles to the Army; — Preserving Fortune, etc.

BIBLIOGRAPHY. — Blanchet, *op. cit.*, II, p. 389. — R. Marx, *Méd. cont. en France et à l'étranger*, 1901.

CHAUTARD, VICTOR SAINT-JUST (*French*). Contemporary Medalist, and pupil of Guillaume, and Ponscarne. The following medals by him were exhibited at the Salons between 1870 and 1880: Graziella; — Théophile Gauthier; — F. Maréchal, late Mayor of Metz (2 var.); — Auber; — Félicien David; — Pygmalion; — M^{me} X***; — Commemorative medal of the building of the Trocadéro at Paris; — The French Republic; — Jules Grévy, President of the French Republic; and several other medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHAVALLIAUD, LÉON JOSEPH (*French*). Contemporary Sculptor, born at Reims (Marne), pupil of Jouffroy and Roubeaud junr. He executed several Portrait-medallions : M^{me} B. P***; — M. V***; — M^{lle} E. C***; — M. C***; — M. E. W***; — M. G. O***; — C. N. Farre; — M^{me} A***, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHAVANNE, JEAN MARIE (*French*). Medallist of the end of the eighteenth and beginning of the nineteenth century, born at Lyons in 1766. He produced a number of interesting medals, relating to events of the Consulate and the Empire, as well as a series of jetons, some of the best known being that of the Medical Society of Lyons, with head of Hippocrates on obv. and the signature **CHAVANNE F.**, and others of the Lyonnese Society of Friends of Commerce and Arts, and of the Pharmaceutical Society of the same city. His son Jean-Marie, painter and architect, a pupil of the medallist Galle, is mentioned as having also cut medal-dies, and exhibited some works at the Salons. In 1848, he engraved a medal to commemorate the first result of the universal vote in the Department of the Rhône. His signature appears also on a Portrait-medal of Abbé Dr Jean François Rozier, of Lyons; — Medical Society of Lyons, 1789; — Pharmaceutical Society of Lyons, 1806.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — *Histoire numismatique de la Révolution française*. — Edwards, *Napoleon Medals*, &c. — Bramsen, *op. cit.*

CHAVANNES, PUVIS DE (*French*). Contemporary Painter. “M. Puvis de Chavannes”, says a writer in the *Athenaeum*, “has not long survived Sir E. Burne Jones, to whom Frenchmen were fond of comparing him, although there was really little similarity between them, for the one was essentially a far-away descendant of the later Renaissance in which the influence of the classical revival predominated, and the other distinctly derived his style from the earlier Renaissance, when the elements of romance and wonder were prevalent.

“Puvis de Chavannes was born at Lyons on December 14th, 1824, died October 1898, and was a pupil of Henri Scheffer and Couture, the latter of whom had a great influence on his pupil. One of his earliest contributions to the Salon was a *Pietà* exhibited in 1850. For several years afterwards his pictures were steadily refused; but, as our distinguished contributor M. André Michel remarks in an article in the *Débats*, he seems in later life to have thought little of these productions, and to have considered the rejection of them not unmerited. At last, in 1859, the ‘Retour de Chasse’ now in the Gallery at Marseilles, was hung in the Salon, a fragment for a scheme of decoration for a villa of his brother’s, and he long afterwards remarked to M. Michel: “C’est à partir de ce moment-là que je

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sentis autour de moi de l'eau pour nager." The young artist was taken up by the Corporation of Amiens, and he painted for the Musée de Picardie 'Bellum et Concordia' in 1861; 'Le Travail et le Repos' followed two years afterwards; 'Ave Picardia Nutrix' in 1865, and 'La Vigilance et la Fantaisie' in 1866. 'Le Sommeil' of 1867 is at Lille, 'La Moisson' at Chartres; while 'Charles Martel, Vainqueur des Sarrazins', and 'Sainte Radegonde' were painted for the Hôtel de Ville at Poitiers in 1874. His great series of works at the Pantheon, 'L'Enfance de Sainte Geneviève' were executed between 1876 and 1878. These established his reputation, and he was afterwards employed upon the hemicycle of the new Sorbonne. 'Pro Patria Ludus' was painted for the staircase of the Museum of Amiens, and won him the Médaille d'or when shown at the Salon. 'Inter Artes et Naturam,' which adorns the Museum at Rouen, was exhibited at the Salon of the Champ de Mars, of which he was one of the principal founders, and President after the death of Meissonier. 'L'Été' and 'L'Hiver', exhibited in the same gallery, decorate the Hôtel de Ville at Paris.

"Puvis de Chavannes had long suffered from the malady which carried him off, but he was at work at his studio in the Rue de Neuilly within a fortnight of his decease. His 'Geneviève veillant sur Paris' was shown in 1897, and the cartoon for 'Geneviève ravitaillant Paris' was at the Champ de Mars in 1897. He was made a Chevalier of the Legion of Honour in 1867, and Officer in 1891.'

The great painter merits a place here as having greatly contributed to the present artistic revival; he also directly and indirectly aided medallists by designs and suggestions for their works.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Athenaeum*, 29th October 1898.

CHAVRE or **CHAVEZ, CIAVRE, NICOLAS** (*Belg.*). Mint-master at Louvain, 1372 (?)–1386, died in 1397. He obtained the office in 1375 and filled it until 1386, when he was succeeded by Francon van den Bogaerden. He is supposed to have been of Italian origin.

BIBLIOGRAPHY. — Georges Cumont, *Un officier monétaire au XIV^e siècle*, *Gazette numismatique française*, 1897.

CHEFDELAVILLE, GUILLAUME DU (*French*). Mint-engraver at Paris, 1512–1516. In 1513 he supplied the Poitiers Mint with dies for the *Ecus d'or au porc-épic*, and in the same year also the Bayonne Mint with similar coin-dies. He further engraved jetons: 1512. Jetons for Francis II. of Halwin, Bishop of Amiens; — 1513. Jetons for the Sieur d'Estissac; — 1516. Jetons for Charles de St-Germain.

BIBLIOGRAPHY. — Mazerolle, *Médailleurs français*, 1902.

CHÉDEVILLE, LÉON (*French*). Contemporary-Sculptor, died at Rosay (Eure) on the 2nd February, 1883; he was a pupil of

A. Millet. He executed some Portrait-medallions : M. D***; — J. Martin; and others. R. Marx, in *Médailleurs français contemporains* illustrates a medal by him entitled : L'Art du Métal.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHEMIN, PIERRE DU (*French*). Mint-engraver at Besançon, 1537-1538.

CHENAVARD (*French*). This signature appears on a medal, struck in 1851, of E. V. de Castellane, engraved by Bonnet.

CHENEVELLES, LAURENT DE (*French*). Mint-master at Poitiers, 1524-1532, and previously at Villeneuve-Saint-André, 1513-1515.

CHENILLON, JEAN LOUIS (*French*). Sculptor, born in 1810, † 1878; pupil of David d'Angers. He is the author of some Portrait-medallions, of which the two best known are those of Daubigny, and Willeminot.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHENU, JEAN (*Swiss*). Mint-master at Geneva, 26th September, 1588 to the end of 1592.

CHÉREAU, EUGÈNE JEAN (*French*). Medallist, and Gem-engraver, born at Mamers, residing at Paris; he was a pupil of Caillouette and Garraud. At the Salon of 1877, he exhibited a cameo on onyx, representing Zephyrus; — 1878. Milo of Croton; — 1879. The Rape of Psyche; — 1881. Psyche; — 1882. Eos; — 1883. Le Fil rompu, cameo in carnelian; — Cupid disarmed; — 1886. Ceres and Triptolemos, cameo in chalcedonyx; — 1887. Herakles strangling the lion; — 1888. The Judgment of Solomon; — 1889. Various Cameos, &c. He obtained a Mention honorable for his exhibit at the Salon of the Society of French artists, in 1898.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHÉREAU, JEAN (*French*). Mint-master at Angers, 4. August 1629—10. May 1830.

CHÉRET (*French*). A Paris engineer, who about 1870, invented some improvements in the working of machinery for striking coins and medals.

CHÉRET, GUSTAVE JOSEPH (*French*). Contemporary Sculptor, born at Paris, pupil of Gallois and Carrier-Belleuse. He is the author of a number of Portrait-medallions : M. C***, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHÉRET, JULES (*French*). Contemporary Painter and Sculptor. He has produced some fine works. Two medals representing Maenads are illustrated in *Les Médailleurs français contemporains*.

M. Lecomte writes in *Revue de Paris*, 1899, p. 893 : “ M. Jules Chéret, le poète délicieux des fêtes de la vie, le peintre des rêves de joie, nous a donné déjà quelques médailles fort séduisantes où se retrouvent toute la grâce, tout le charme décoratif de son œuvre. ”

BIBLIOGRAPHY. — R. Marx, *op. cit.*

CHERNER, FRIEDRICH (*Austr.*). Moneyer at Vienna, 1368.

CHÉRON, CHARLES JEAN FRANÇOIS (*French*). Medallist, 1643-1648; born at Nancy; son of a jeweller and engraver in the service of the Duke of Lorraine; first Engraver of medals at the Papal court, under Clement IX. and Innocent X., when he was called to Paris by Louis XIV., on the recommendation of Colbert and Le Brun. He largely contributed to the medallic series of this monarch, and was employed at the Medal Mint at Paris for about twelve years. He was one of the most distinguished artists of the school of Varin. In 1676, he was received at the Academy of Painting and Sculpture, and engraved on this occasion a medal of Charles Lebrun, and others of various celebrities. Payments for work done are entered against Chéron in 1675, 1676, 1678, 1679, 1686-1688, 1691, &c., and although contemporary documents do not give a complete list of his medals, the following pieces by him are known, and are nearly all signed **F. CHÉRON** or **CHÉRON**: Bust of the King (3 var.); — Genoa bombarded, 1684; — Peace with Algiers, 1684; — The Twenty years' Peace; — 1687, Dunkirk falls to the power of the King; — Audience of the Doge; — The Siamese Embassy; — The Algerians humiliated; — Genoa destroyed; — Piety and Pudicity; — 1688, Sailors; — Marriage of the King; — 1692, Same event; — The Dauphin; — The Dauphine; — 1693, The Dauphin and Dauphine; — The King; — Victory leading horsemen; — Head of the Queen, with the legend PIETAS ET PVDICITIA; — Fortifications of Huningen; — Queen Maria-Theresa; — The Grand Condé; — Princesse de Conti; — Christina, Queen of Sweden; — besides a number of portraits of the King and Queen, the Dauphin and Dauphine, and principal personages of the court of Louis XIV. He is also recorded as having engraved the jetons presented by the City of Paris in 1678.

In Italy, Chéron executed some Portraits-medals of Pope Clement IX.; there is also one known of Bernini. Lepage mentions a medal of Charles V. by him, and I have seen his signature on the following: Pierre Mignard, 1682: — J. P. Oliva, general of the Jesuits; — Charles Le Brun; — Marie de Bourbon-Conty, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, *Revue numismatique*, 1887. — G. Bapst, *Médaille du Grand Condé*, *Revue numismatique*, 1892. — E. Mellier, *Étude sur François Chéron, graveur en médailles*, *Mémoires de la Société d'archéologie lorraine*, 1893. — H. Lepage, *Les graveurs de monnaies et médailles des ducs de Lorraine*, Nancy, 1875.

CERRIER, VICTOR (*French*). Contemporary Sculptor, born at Paris; pupil of A. Moreau and Charles Valton. At the Salon of 1897 he exhibited a Portrait-medallion in bronze of his father.

CHESNARD, PIERRE (*French*). Seal-engraver at the Court of Louis XIV., from 1674 to 1677.

CHESNAU, AIMÉ (*French*). Contemporary Sculptor, born at Paris, pupil of Carrier-Belleuse, and J. Salmson. At the Salon of 1868, he exhibited Portrait-medallions of Miss C. White and M^{lle} M. F***.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHESNE, JACQUES (*French*). Mint-master at Angers, 19. November 1644-1645-1646.

CHESNEAU, JEHAN (*French*). Engraver at the Mint of La Rochelle, 1571-1585.

CHESTERFIELD, EARL OF (*Brit.*). Mint-master at London, 29th year of George III.

CHETWIND, WILLIAM (*Brit.*). Master of the London Mint, *anni* 18 to 30 of George II.

CHEVALIER, AUGUSTE (*French*). Medallist, born at Paris in 1823, died there in 1898. Before 1850 he worked with Barre, and later settled on his own account. He engraved an Exhibition medal of 1855; — Reverses of the 100, and 50 Franc pieces of Napoleon III., 1855; — Medal with Cradle of the Prince Imperial, 1856; — Mining Jetons; — Jeton of the Société civile d'assurance mutuelle, &c. His son, Charles, succeeded him, and resides, No. 7, Rue Cambronne, Paris.

CHEVALIER, CHRISTOPHE (*French*). Mint-master at Troyes, 1521-1527.

CHEVALIER, HYACINTHE (*French*). Contemporary Sculptor who executed several Portrait-medallions; amongst others, those of Rossini, and Auber, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHEVALIER, JEAN (*French*). Medallist and worker in ivory, resided in London in 1690, and then at Berlin, where he entered the service of the House of Brandenburg. Later on, he returned to Paris where he died. His portraits in ivory are very numerous, and one of them, preserved in the Museum of Nils Keder at Stockholm, is of especial interest to English collectors: Robert Boyle, seventh

son of Richard, Earl of Cork, 1627-1692, one of the greatest natural philosophers of the seventeenth century.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

CHEVALIER, JACQUES LÉOPOLD (*French*). Mint-master at Limoges, *anni* VII to X of the First French Republic; his distinctive mark on the coins is a marigold.

CHEVALIER, NICOLAS (*French*). Medallist, born at Sedan, died at Utrecht in 1720. He was a protestant minister, and obliged to take refuge in Holland on the revocation of the Edict of Nantes. He resided for some time at Amsterdam 1694-1705, and afterwards settled at Utrecht, where he was granted the privilege of striking medals in his own house. Several of his medals belong to the English series, and some are only copies of those by other artists: Marriage of William III., Prince of Orange, and Princess Mary, 1677; — Namur retaken, 1695; — Assassination plot against William III., 1696; — National Association, 1696; — Vigilance of William, 1697 (*R.* only); — William, commander-in-chief, 1697 (*R.* only); — William III. and Peter the Great, 1697; — Peace of Ryswick, 1697 (3 types); — Rejoicings for Peace, 1697; — Calendar of English Kings, 1700; — Death of William III., 1702 (*R.* only); — Battle of Bleinhem, 1704; — Brussels relieved, 1708; — Peace of Utrecht, 1713. There are also some medals by him of Frederick I. of Prussia, and satirical pieces of Louis XIV.

He signed his works: *N. C.*, — *N. C., INV.*, — *CVM PRIVILEGIO N. C.*, — *NICOLAVS. CHEVALIER. INVENIT. AMSTELODAMI*, &c. He used several of the dies cut by Smeltzing for his own productions.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — Bolzenthal, *op. cit.*

CHEVERY, SANCIN DE (*French*). Engraver at the Mint of Bayonne, *circa* 1560.

CHEVRIER, PIERRE (*French*). Mint-master at Angers, appointed on 27. August 1613.

CHEVRIER, PIERRE (*Swiss*). Mint-warden at Neuchâtel, 1712-1714.

CHEVRY, CLAUDE DE (*French*), 1583-1636. Goldsmith, and Die-cutter at the Mint of Troyes, 1583-1636, with a salary of 62 livres 10 sols tournois *per annum*; Assistant Assayer, 1588-1698 (?) and Chief Assayer, 1590-1646, with a remuneration of 100 livres; he was also moneyer in 1597.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de la Monnaie de Troyes*, Mâcon, 1892.

CHEVRY, JEAN DE (*French*), 1450-1498. Goldsmith, Engraver at the Mint of Troyes, from 1463.

CHEVRY, JEAN DE (*French*), 1535-1591. Goldsmith, Engraver at the Mint of Troyes, 1550-1582. He signed his productions **J. DE CHEURY**. There is a jeton by him, dated 1550, with arms of Champagne on obv. and the legend MISERICORDIA DOMINI on R. He engraved Gros Testons of Henry II., 1551.

CHEVRY, PIERRE DE (*French*), 1547-1581. Goldsmith, and Moneyer at the Mint of Troyes, 1558.

CHIATTONE, ANTONIO (*Swiss*). Contemporary Sculptor of Lugano (canton Tessin), who died on the 4th September 1904; author of a monument to the Archduke Rudolph of Austria in the Villa Achilleon at Corfou, and of another of the Empress Elizabeth at Terri-tet.

He designed the reverse of the Prize-medal of the Geneva National Exhibition, 1896, and modelled numerous Portrait-medallions.

CHIAVENNI (*Ital.*). Gem-engraver of Modena, flourished during the second half of the seventeenth century. His productions are however unimportant.

BIBLIOGRAPHY. — Babelon, *op. cit.*

CHICOT, LOUIS (*French*). Contemporary Sculptor, born at Mâcon (Saône-et-Loire). He is the author of several Portrait-medallions.

CHICHESTER, SIR JOHN DE (*Brit.*). Master of the London Mint, 40th year of Edward III. He was a goldsmith by trade, and his shop was at the corner of Friday St., in the Chepe. He made the King's privy seal, and the wedding jewellery for the King's son and the Lady Blanche.

CHIEDEREY (*Swiss*). Mint-master at Lausanne, thirteenth century.

CHIERVE (*Belg.*). Coin and Seal-engraver of the fifteenth century.

CHIFFAIN, CHARLES (*French*). Engraver at the Mint of Tours, 1539-1553.

CHILDS, GEORGE K. (*Amer.*). Chief coiner at the Washington Mint (U.S.A.), 1854-1861.

CHILDS (*Amer.*). Die-sinker of Chicago, whose signature occurs on a Portrait-medal of Dr B. F. Stephenson.

CHILDS, MANFRED (*Amer.*). Medallist of the second half of the nineteenth century; perhaps the same who signs only **CHILDS**. Author of Apothecaries' Tokens of Charles W. Bernachi, East Saginaw, Mich., 1861; and French & Parsons, Hillsdale, Mich., 1861.

CHOIRION (ΧΟΙΡΙΩΝ) (*Greek*). Coin-engraver at Catana, during the latter end of the fifth century B.C. (*Circ.* B.C. 415-403); his



signature appears in full on a Tetradrachm, and abbreviated to **XOI** on a Drachm.

1. **Æ.** Tetradrachm. Obv. Head of Apollo, laur., facing, between a bow and a lyre; beneath, **ΑΠΟΛΛΩΝ**; artist's name, **ΧΟΙΡΙΩΝ**.

℞. **ΚΑΤΑΝΑΙΩΝ**. Fast quadriga; in the background an Ionic column (the meta); in ex. crayfish.

B. M. Cat., *Sicily*, n° 34.



2. **Æ.** Drachm. Obv. **ΑΜΕΝΑΝΟΣ**. Full-face head of Amenanos horned, with wavy flowing hair; artist's signature, **XOI**.

℞. Quadriga driven by Pallas; beneath, meander pattern; artist's name, **ΗΡΑΚΛΕΙΔΑΣ**.

B. M. Cat., *Sicily*, n° 42.

Beside Kimon, Eukleidas, Evainetos, Eumenes, Phrygillos and others, who have immortalised their names on the beautiful productions of the Syracusan Mint, there are some twenty or thirty other names which appear on Greek coins, and which are taken for artists' signatures. As a matter of fact, there are but two such inscriptions that indisputably represent the names of the engravers of the coins: *Neuantos* in the Cydonian series, and *Theodotos* on some of the Clazomenian issues; both being followed by **ΕΠΟΕΙ**.

BIBLIOGRAPHY. — H. F. Kinch, *Observations sur les noms attribués à des Graveurs de monnaies grecques*, Revue numismatique, 1889. — L. Forrer, *op. cit.*

CHOISELAT, AMBROISE (*French*). Contemporary Sculptor. In 1870, he exhibited two Portrait-medallions at the Salon.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHOPPIN, PAUL FRANÇOIS (*French*). Contemporary Sculptor, born at Auteuil (Seine). He has executed a number of medallions with portraits, which were exhibited at the Paris Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHOUE, NICHOLAS (*Brit.*). Mint-master in London in conjunction with Anthony Bache, of Geneva, *anno* 24 of Edward III.

CHOTOUCHOWSKI, WENZEL, VON NEBOWLD (*Bohem.*). Mint-master general of the Kingdom of Bohemia, † 1619.

CHOUL, GUILLAUME DU (*French*). Sixteenth century Engraver ; one of the first, with Antoine Le Pois, also a Frenchman, to imitate antique coins. Some of their copies are very clever, but do not equal those of the Paduans who followed them.

BIBLIOGRAPHY. — A. de Barthélemy, *Numismatique ancienne*, Paris, 1890.

CHRÉTIEN, ERNEST EUGÈNE (*French*). Contemporary Sculptor, born at Elbeuf (Seine-Inférieure), pupil of A. Dumont. He is the author of some Portrait-medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHRISTALLER (*Germ.*). Contemporary Sculptor of Stuttgart, who modelled a Portrait-piece of Prince Bismarck, issued by Mayer & Wilhelm.

CHRISTELBAUER, JOSEPH CHRISTIAN (*Austr.*). Contemporary Viennese Die-sinker and Medallist, born in 1820, † 20. August 1897. Among the more recent productions of this die-sinking establishment, I may record the following medals : Marriage of Crown Prince Rudolph of Austria with Princess Stephanie of Belgium, 1881 ; — International Postal Exhibition at Vienna, 1890 ; — Electrical Exhibition at Vienna, 1883 ; — National Exhibition at Buda-Pesth, 1885 (3 var.) ; — Public Festivities at Vienna, 1881 ; — Public Festivities at Krems, 1881 ; — Dedication of the "Kaiserglocke" at Retz, 1889 ; — National Exhibition at Vienna, 1890 (4 var.) ; — Conv. of Hungarian Physicians at Lemberg, 1887 ; — Official commemorative medal of the Fourth General German Choral Society's Festival at Vienna, 1890 (2 var.) ; — Jubilee of the Wienerwald Section of the O.T.C. Society, 1890 ; — Reward for 25 years' Service in the Fire Brigade of Ried, 1890 ; — The Liebenberg-Monument at Vienna, 1890 ; — Exhibition of Food Products at Bordeaux, 1890 ; — Silesian Industrial Exhibition at Bielitz, 1890 ; — Friedrich Flesch, numismatist ; — School Prize Medals for Ried, Gmunden, Fünfkirchen, and Aschaffenburg ; — The Emperor and Empress of Austria, 1873 (2 var.) ; — Fourth Moravian Shooting Festival at Neutitschein, 1891 ; — Silver

Wedding of the Emperor and Empress of Austria, 1879 (3 var.); — Visit of the Emperor Francis Joseph to Bohemia, 1891 (15 varieties); — Fiftieth Anniversary of the Emperor Francis Joseph, 1880; — Sixtieth Anniversary of the Emperor, 1890; — National Bohemian Exhibition at Prague, 1891; — The Danube-Club at Vienna, 1891; — Prize Award of the Agricultural Society of Tyrnau (Hungary), 1891; — Visit of the Emperor and Empress of Austria to Trieste, 1882; — Visit of the Crown Prince and Princess to Trieste, 1882; — Visit of the Emperor to Gratz, 1883; — Visit of the Emperor to Krain and Idria; — Visit of the Emperor to Klausenburg, 1887; — Visit of the Emperor to Brünn (Moravia), 1892; — Visit of the Crown Prince to Retz, 1888; — Visit of the Archduke Albrecht to Retz, 1888; — International Music and Theatrical Exhibition at Vienna, 1892 (7 var.); — Bulgarian Exhibition at Philippopol, 1892; — Inauguration of the Church of Arnoschtowitz (Bohemia), 1892; — Exhibition at Feldsberg, 1892; — Industrial Exhibition at Braunau, 1892; — Rebuilding of the Karl's Bridge at Prague, 1890; — National Exhibition at Dobrusche, 1892; — Dedication of the Benesh Monument at Trebitsh (Moravia); — Visit of the German Emperor to Vienna, 1892; — Visit of the Austrian Emperor to the Liebig Factories at Reichenberg; — His Majesty's Visit to Brünn, 1892; — Agricultural Prize of Kaaden (Bohemia); — Innsbruck religious medalets, with bust of the Virgin; — Johannisbad-Schwarzenberg, Fire Brigade Festival, 5th June 1898; — Fürstin Metternich-Sandor, Charity Bazaar, May 1898; — Cardinal C. J. Ganglbauer, Archbishop of Vienna (2 var.); — First centenary of the German Evangelical Church of St Michael at Prague; — 25th Anniversary of the Veteran Society at Vienna, 1891; — Pope Leo XIII., 1893; — The Gundulic Monument of Ragusa, 1893; — Marriage of Ferdinand I. of Bulgaria, 1893; — Fourth Centenary of Printing in Montenegro, 1893; — Agricultural Exhibition at Aussig, 1893; — The Carl Bouquey Monument; — Assassination of the Empress Elizabeth, 1898; — Numerous Prize Medals for Provincial Exhibitions, Agricultural Shows, Festivities, &c.; — Field Marshal The Archduke Albrecht, 1895; — Jubilee Exhibition at Linz, 1895; — 25. Anniversary of the Choral Society "Einigkeit", 1897; — Jubilee Talisman, 1898; — Millenary of the Town of Hainburg, 1892; — Francis Joseph I., 1898 (by Tautenhayn); — 25th Anniversary of the Society of Veterans, of Baden, 1898; — Coronation of Francis Joseph at Buda Pest, 1867; — Vienna World's Fair, 1873; — The Emperor Francis Joseph Monument at Maur near Vienna, 1898; — Agricultural Exhibition at Vienna, 1890; — International Theatrical Exhibition at Vienna, 1892; — Rifle Meeting at Innsbruck, 1893; — Andreas Hofer; — The Liberator Monument at Feldkirch

(Vorarlberg), 1899; — Rifle Meeting at Kufstein, 1895; — Excursion of Orphan Children, 1891; — Reichenau festivities, 1890; — President Kruger, 1900; — Johannes Brahms, 1897; — Rifle Meeting at Vienna, 1901; — Health Exhibition at Vienna, 1902; — Various Prize Medals; — The Monument of Rozberic, &c.

Many of the works of the foremost Austrian Medallists, Tautenhayn, Scharff, Breithut, Schwerdtner, Hugo Kaufmann, Hans Fischer, &c. were struck at Christelbauer's establishment.

“Am 20. August 1897 starb zu Prachatitz im Mähren im 70. Lebensjahre der hervorragendste Repräsentant der Wiener-Präger, Josef Christelbauer, Gründer, langjähriger Inhaber und Leiter einer grossen Medaillenprägeanstalt in Wien. Seine persönliche Erscheinung wie seine vortrefflichen Charaktereigenschaften kennzeichneten ihn als einen richtigen Ueberkömmling jener guten alten Wienerzeit, deren Repräsentanten nur Wenige mehr zu finden sind und deren Typus bald nur mehr in der Tradition fortleben wird. Jeder, der Gelegenheit hatte, mit dem Dahingeschiedenen näher zu verkehren, wird das gerade, biedere Auftreten dieses Mannes, seine gesunden, auf vieljähriger, rastloser und erfolgreicher Arbeit fussenden Anschauungen über Zeit und Leute in fester Erinnerung halten.

“Sein kunsttechnisches Wirken als Präger, dem er nachmals so schöne Erfolge verdankte, reicht in jene Epoche seines Lebens zurück, wo er als Werkmeister, in dem Etablissement des leider allzu genial veranlagten Anton Pittner, Gründers und Besitzers der zu damaligen Zeit einzigen neben der kaiserlichen Münze bestehenden Privat-Medaillenprägeanstalt, beschäftigt war.

“Seine Intelligenz und Auffassungsgabe für Alles, was mit der Prägekunst in Verbindung stand, machten ihn bald zu einem höchst werthvollen Mitarbeiter bei der Verwirklichung jener dem regen Erfindungsgeiste Anton Pittner's in ungemessener Zahl stets aufs Neue entsprungenen Ideen.

“Gewann hiedurch sein eigener Gesichtskreis auch grosse Erweiterung in technischer Beziehung, so würde es ihm doch bald klar, dass mit dem Streben, das kaum geschaffene Gute durch Besseres zu ersetzen, ein nachhaltiger bleibender ökonomischer Erfolg nicht zu erzielen ist, und als seine wohlgemeinten Rathschläge angesichts der weitausgreifenden Pläne seines Chefs erfolglos blieben, schüttelte er den Staub von den Füßen, und gründete seine eigene Prägeanstalt. Gar bald zählten die ersten Meister der österreichischen Medallirkunst zu seinen Kunden, der Ruf seines Etablissements wuchs von Jahr zu Jahr, und als er sich, müde der Arbeit hochgeachtet, von seinen Mitbürgern, zur Ruhe setzte, konnte er seine Prägeanstalt als erste und besteingerichtete in Wien, mit allen Erfordernissen der Neuzeit versehen, in die bewährte Hand seines Sohnes und Geschäftsnachfolgers übergeben.

“Mit ihm ging ein Leben zu Grabe, das von den kleinsten Anfängen es zu hohen Stufe gebracht hatte; Arbeit, rastlose Arbeit war die Devise desselben.” (*Mittheilungen des Klubs der Münz- und Medaillen-Freunde*, 1897.)

BIBLIOGRAPHY. — *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien*, 1890-1898.

CHRISTENSEN, CHRISTEN (*Dan.*), 1806-1845. Medallist of the first half of the nineteenth century; he resided at Rome for some time, and later at Copenhagen. He is considered one of the best Danish medallists of his time. The following medals are by him : Sunday schools prize-medal, 1831; — C. F. Hansen's Jubilee, 1830; — Frederick VI., 1832; — Christian III., Third centenary of the Reformation in Denmark, 1836; — Death of Frederick VI., 1839; — Dr Adam Wilhelm Hauch; — The University of Christiana; — Coronation medal of Christian VIII., and Caroline Amalie, 1840



Coronation Medal, 1840.

(2 var. *illustrated*); — Another, with *R.* inscription, HÖIAGTELSE, ERKJENDTLIGHED, &c.; — Thorwaldsen, the sculptor; — Jubilee medal of the Danish Scientific Society, 1842; — Michael Nielsen; — Gustav Friedrich Hetsch, architect; — Adolph V. Itzstein, 1842; — Dr Albrecht Thaer, of Hanover, &c.

This medallist signed his works sometimes **C. CHR.**

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Krohn, *Christian Jürgensen Thomsens Nyere Monter fra 1788 til 1865, samt hans Samling af Medailler*, Copenhagen, 1867.

CHRISTENSEN, W. (*Dan.*). Die-sinker and Medallist, who was residing at Copenhagen, during the second half of the nineteenth century. I have seen his signature on a commemorative medal of

King Charles of Sweden's Visit to King Frederick VII. of Denmark, 1862.

CHRISTIANIS, TOMMASO DE (*Ital.*). Coin-engraver, employed at the Mint of Rome, under Pius IV., circ. 1560.

CHRISTIE, JAMES (*Brit.*). Mint-master at Edinburgh, 1690-1691.

CHRISTMANN, OTTO (*Germ.*). Editor of a medal of King Albert of Saxony and his Queen, on the 8th centenary of the House of Wettin, 1889.

CHRISTOPHE, MESSIRE (*French*). Mint-master at Nancy, Lorraine, circa 1505.

CHRONIOS. Fictitious signature on gems. Several of the Poniatowski intaglios are thus signed; thus a carnelian of the Duke of Devonshire's collection, representing Perseus with the harp, holding the head of Medusa.

CHU CH'I-YU 朱祁钰 (*Chin.*). A.D. 1428-1457. "Brother of Chu Ch'i-chin, on whose capture by the Oirads in 1449 he became Regent, subsequently ascending the throne as seventh Emperor of the Ming dynasty. He made an attempt to replace cash by notes, but the people would not permit it."

BIBLIOGRAPHY. — Giles, *Chinese Biographical Dictionary*, 1898.

CHUBB, JOHN (*Brit.*). Of Bridgewater (England). He designed a masonic medal for the Union Lodge, n^o 370, Exeter, obv. Truth. R. Freemasons' Arms.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

CHUENTER, CHUNRADUS (*Austr.*). Moneyer (Monetarius) at Vienna, 1375.

CHUNO (*Austr.*). Mint-master at Vienna, 1260, 1262, 1268, &c.

CHUNONIS, ULRICH (*Austr.*). Mint-master at Vienna, 1291, 1292.

CHUNRAT DER ROKK (*Austr.*). Mint-master at Vienna, 1397, 1398.

CHUNRAT DER RATSAM (*Austr.*). Die-cutter at the Mint of Vienna; died 14. December 1414.

CHUNRAT (*Austr.*) of Ratisbon. Moneyer at Vienna, 1345-1365, † 29. Dec. 1399.

BIBLIOGRAPHY. — V. Ebengreuth, *op. cit.*

CHWOSTSCHINSKI, FEODOR (*Russ.*). Master of the St Petersburg Mint, under Nicholas I., *circa* 1830. His signature is **Ф·Н·**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1897.

C. I. *Vide* **KEMPE**. These initials, which signify **CANCELLARIUS JOHANNES** appear upon a York Farthing of King Henry VI. of England, and form the signature of Archbishop Kempe of York, 1425-1453. *Rud. Supp.* III-10.

C. I. *Vide* **JABLONOWSKI, CONSTANTIN** (*Polish*). Die-sinker at Olkusz, province of Krakau, 1767.

C. I. B. *Vide* **BANDEL**. Mint-master at Cassel, 1744-1763.

C. I. K. *Vide* **CHRISTIAN IOSEF KRÜGER JUNIOR**. Die-sinker at Dresden, 1785-1814.

C. I. L. *Vide* **CHRISTOPH JACOB LEHERR**. Die-sinker at Augsburg, 1683, decapitated in 1707 for forgery.

C. I. W. *Vide* **CARL JOHANN WIKMANN**. Die-sinker at Stockholm, *circa* 1747-1783.

CI. These initials appear in very small letters on two medals which in style of work resemble those by M. Carl. They are : Veit Pfaut and his consort Anna, 1590; — Andreas Schmidmair, 1600. Two others are very similar and probably belong to the same artist : Paul Breining. 1593; — and Balthazar Baumgartner, 1601. Possibly the signature is that of **CHRISTOPH JAMNITZER** (*vide infra*).

BIBLIOGRAPHY. — Erman, *op. cit.* — Ad. Hess Nachf., *Medaillen-Sammlung Felix*, 1895.

CIANTOGNI, D. (*Ital.*). Medallist of the first half of the eighteenth century. He is the author of a medal struck in honour of Dr Giovanni Paolo Simone Bianchi, of Rimini (2 var.).

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CICAL (*Brit.*). Signature on the **℞.** of a medal of Owen's College, Manchester, Dep' of Medicine,

CICCILOLO, FEDERIGO (*Ital.*). Seal-engraver; worked at Rome, *circa* 1560, under Pius IV.

CICESTRE, JOHN DE (*Brit.*). Master of the London Mint, conjointly with Henry de Brusele, during the 25th and 26th years of the reign of Edward III.

BIBLIOGRAPHY. — Ruding, *op. cit.*

CIGLIAMOCHI, LORENZO (*Ital.*). Milanese was of opinion that this artist is the author of the seven medals described in Armand and Heiss under the name of "Médailleur à la Fortune". *Vide FORTUNE.*

CIGOI, LUIGI (*Ital.*). Forger of Roman coins, who resided at Udine during the first half of the nineteenth century. He did not engrave dies himself, but invented a clever method of patinating the coins which were struck for him. In order to elude suspicion, he used to mix genuine pieces with his forgeries, and coated them all with dark brown patina; thus many collectors were taken in. This unscrupulous dealer carried on his trade at Trieste and Venice through intermediaries, and also by advertising that he had for sale duplicates from his collection. I saw a few years ago a remarkably fine Sestertius of Tranquillina, with Cigoi's patina (also mentioned in the *Numismatic Chronicle*, 1892, p. 255); possibly he was the author of this clever imitation, for which the sum of £ 100 was asked by the owner. Mr. H. A. Grueber however attributes the piece and some of Didia Clara to a Neapolitan engraver, and adds, that "the dies used for striking these coins are of modern manufacture, not improbably made by a new mechanical process by means of which exact copies can be obtained of the original object. When, however, imperfections occur in the original, then the dies have to be touched up by the graving tool. The coins themselves are said to be genuine, but worthless Roman pieces restruck from the modern dies, and thus the apparently ancient patina is obtained".

It is no doubt to the works of this engraver that the following paragraph in the *Numismatic Chronicle*, 1875, p. 244), refers: "A note by Dr von Sallet informs us that false coins are still fabricated in large numbers at Udine. The Berlin Cabinet has lately acquired a large number of them for purposes of study. It is much to be regretted that the Trustees of the British Museum do not follow the example set by Berlin and authorise the purchase of clever forgeries, a collection of which is most instructive to the numismatist. According to Dr von Sallet, the Udine forgeries have deceived the most experienced numismatists, amateurs and dealers. Collectors should at the present moment be especially cautious in purchasing coins of the later Roman Emperors. It is said that the patina of these forgeries is unimpeachable."

Cigoi died in 1880. The first coins this clever forger imitated belong to the late Roman Imperial series; then he struck some Large Brass of Britannicus, Vitellius, Julianus, Didia Clara, and an almost complete series of the rare Emperors and Empresses after Gallienus.

With the imitations of Tardani, Cigoi's forgeries are the most dangerous. He cut his coins in the antique style and used genuine,

common coins for the purpose. His copper pieces are so beautifully patinated that it is difficult, even for an expert, to distinguish them at first sight.

The following is the most complete list of Cigoi's forgeries that are known : Britannicus, Æ¹ (Cohen 1, First Edition); — Galba, Æ, Obv. GALBA IMPERATOR R. ROMA RENASCENS (C. 65); — Vitellius, Æ¹, R. Mars (C. 86); — Domitilla, Æ¹ (C. 1); — D^o, Æ, Obv. DIVA DOMITILLA AVGVSTA R. CONCORDIA AVGVST Peacock to r.; — Domitia, Æ², R. DIVI CAES MATER S.C. Ceres (C. 11); — Titiana, Æ, Potin of Alexandria, Obv. TITIANA CEBACTH R. LA Victory with wreath to l. (C. 1); — Didius Julianus, Æ¹ (C. 13 var.); — Didia Clara, Æ¹, Obv. DID. CLARA AVG. R. HILAR. TEMPOR. S.C. (C. 3); — Scantilla, Æ¹, Obv. MANL. SCANTILLA AVG. R. IVNO REGINA S.C. (C. 6); — Pertinax, Æ², Obv. IMP. CAES. P. HELV. PERTIN. AVG. (C. 25 var.); — Pescennius Niger, Æ, R. ÆTERNITAS AVG. Crescent and seven stars (C. 1); — D^o, Æ, R. MONETA AVG. Moneta holding scales and cornucopiae (C. 36); — Aquilia Severa, Æ² (C. 7); — Annia Faustina, Æ¹ (C. 3); — Jotapianus, Æ, C. 1 var.); — Balbinus, Æ², R. VOTIS DECENNALIBVS S.C. in wreath (C. 33); — Aemilianus, Æ², R. Same as last (C. 57 var.); — Regalianus, Billon Antoninianus (on this coin the name is erroneously spelt REGALLIANVS, and the piece is not over-struck; C. 3 var.); — Macrianus Pater, Billon Antoninianus, R. MARTI PROPVGNATORI (C. 2); — Macrianus Junior, Billon Antoninianus, R. ÆQVITAS AVGG (C. 1); — Quietus, Billon Antoninianus, R. SPES PVBLICA (C. 11); — Laelianus, Billon Antoninianus, R. VICTORIA AVG (C. 6); — Another, a variety of die (C. 6 var.); — Florianus, Æ, Quinarius R. VIRTVS AVG (C. 81); — Urbica, Antoninianus, R. IVNO REGINA (C. 7); — Nigrinianus, Antoninianus, R. CONSECRATIO Eagle (C. 2); — Julianus Tyrannus, Antoninianus, R. VICTORIA AVG. (C. 4); — D^o, R. FELICITAS TEMPORVM (C. 2); — Allectus, Antoninianus, R. LAETITIA AVG. Galley (C. 24); — Helena, Æ³, Obv. HELENA N.F. R. Star within wreath (C. 8); — Romulus, Æ², R. AETERNAE MEMORIAE Temple; ex. MDPS (C. 6 var.); — Alexander Tyrannus, Æ², R. S.P.Q.R. OPTIMO PRINCIPI Three standards (C. 11); — Licinius Pater and Filius, Æ², R. Jupiter and two prisoners (C. 3); — Fausta, Æ³, Obv. FAVSTA N.F. R. Star within wreath (C. 16); — Hanniballianus, Æ³, Quin., R. SECVRITAS PVBLICA (C. 1); — Nepotianus, Æ², Obv. FL. POP. NEPOTIANVS P.F. AVG. R. VRBS ROMA. Roma seated to l.; ex. R—D? (C. 3); — Vetranius, Æ³, R. VIRTVS EXERCITVS (C. 11); — Constantius Gallus, Æ Medallion,

Obv. D.N.CONSTANTIVS NOB.CAES. Bare head \mathcal{R} . XX within wreath; ex. SMNS (C. 5 var.); — Jovianus, \mathcal{A}^3 , \mathcal{R} . VOT. V.MVLT.X within wreath; ex. AQVILP (C. 31 var.); — Another, \mathcal{A}^3 , \mathcal{R} . Same type; ex. VRB.ROMA (C. 31 var.); — Procopius, \mathcal{A}^3 , \mathcal{R} . FEL.TEMP.REPARATIO Emperor standing (C. 7); — Another, \mathcal{A} Siliqua, \mathcal{R} . VOT.V within wreath; ex. $\mathcal{C}\Delta$ (C. 4); — Gratianus, \mathcal{A} Siliqua, \mathcal{R} . VICTORIA AVGG. Two Emperors standing (C. 24 var.); — Flaccilla, \mathcal{A}^2 , \mathcal{R} . SALVS REIPVBLICAE Victory seated (C. 5); — Victor, \mathcal{A} Siliqua, \mathcal{R} . VICTORIA AVGVSTORVM Victory to l. (C. 3); — Eugenius, \mathcal{A} Siliqua, \mathcal{R} . VICTORIA AVGVSTORVM Victory to l. (C. 5). — Placidia, \mathcal{A} Siliqua, \mathcal{R} . Christian monogram within wreath; ex. CONOB (C. 13); — Another, \mathcal{A}^3 Quin. \mathcal{R} . Cross within wreath; ex. RVNE? (C. 16); — Constantius III., \mathcal{A} Siliqua, \mathcal{R} . VICTORIA ROMANORVM Seated Victory (C. 3); — Constantinus III., \mathcal{A} Siliqua, \mathcal{R} . VICTORIA AVGGG Roma seated to l.; ex. SMAR (C. 2 var.); — Jovinus, \mathcal{A} $\frac{1}{2}$ Siliqua, \mathcal{R} . VOT.V MVLT, X within wreath; ex. PLMS (C. 7 var.); — Another, \mathcal{A} Siliqua, \mathcal{R} . VICTORIAE AVG. Roma seated to l.; ex. SMLD (C. 4 var.); — Sebastianus, \mathcal{A} Siliqua, \mathcal{R} . VICTORIA AVG. Roma seated to l.; ex. KON (C. 1); — Attalus, \mathcal{A}^3 , \mathcal{R} . VICTORIA ROMANORVM Victory seated to l.; star in field; ex. TRS (C. 8 var.); — Another, \mathcal{A} (same type); — Another, \mathcal{A} (same type); — Johannes Tyrannus, \mathcal{A}^3 Quin., \mathcal{R} . SALVS REIPVBLICAE Victory to l.; ex. TR. (C. 9); — Another, \mathcal{A}^3 Quin. \mathcal{R} . Same type; ex. BA (C. 9); — Another, \mathcal{A} $\frac{1}{2}$ Siliqua, \mathcal{R} . VICTORIA AVGG. Victory advancing to l. (C. 1); — Valentinianus III., \mathcal{A} $\frac{1}{2}$ Siliqua, \mathcal{R} . VICTORIA AVG. Victory to l.; ex. RV (C. 8 var.); — Another, \mathcal{A}^3 Quin., \mathcal{R} . SALVS REIPVBLICAE Victory with prisoner to l. (C. 35); — Avitus, \mathcal{A} Triens, \mathcal{R} . Cross within wreath (C. 4 var.); — Another, \mathcal{A} Siliqua, \mathcal{R} . Cross within wreath (C. 4 var.); — Honoria, \mathcal{A} Triens, Obv. DN.IVST. GRAT HONORIA AVG. \mathcal{R} . Cross within wreath (C. 4); — Libius Severus, \mathcal{A} $\frac{1}{2}$ Siliqua \mathcal{R} . Christian monogram within wreath; ex. RM (C. 11); — Anthemius, \mathcal{A} $\frac{1}{2}$ Siliqua \mathcal{R} . As last (C. 14); — Another, \mathcal{A} Solidus, \mathcal{R} . SALVS REIPVBLICAE; in field, M-D (C. 5); — Another, \mathcal{A}^3 , \mathcal{R} . As last (C. 5); — Julius Nepos, \mathcal{A} Triens, \mathcal{R} . Cross in wreath; ex. CONOB (C. 9); — Another, \mathcal{A} $\frac{1}{2}$ Siliqua, \mathcal{R} . Same type (C. 9); — Another, \mathcal{A} $\frac{1}{2}$ Siliqua, \mathcal{R} . VRBS ROMA Roma seated (C. 7); — Another, \mathcal{A} $\frac{1}{2}$ Siliqua. \mathcal{R} . R-M in field; Warrior standing with lance and cornucopiae (C. 8); — Majorianus, \mathcal{A} Triens \mathcal{R} . Cross in wreath (C. 8); — Glycerius, \mathcal{A} $\frac{1}{2}$ Siliqua. \mathcal{R} . Cross in wreath; ex. CONOB (C. 6 var.); — Another, \mathcal{A} $\frac{1}{2}$ Siliqua, \mathcal{R} . SALVS REIPVBLICAE Victory seated to r., inscribing Christian monogram on

shield (Not in Cohen); — Romulus Augustulus, \mathcal{R} $\frac{1}{2}$ Siliqua, \mathcal{R} . Roma seated (Cohen, Suppl., n° 1); — Pulcheria. \mathcal{A} Triens, \mathcal{R} . Cross within wreath (Sabatier n° 9); — Another, \mathcal{R} $\frac{1}{2}$ Siliqua, \mathcal{R} . Type as last (Sab. 9); — Aelia Verina, \mathcal{A} ³ Quin., \mathcal{R} . \mathcal{A} in monogram (Unpublished); — Basiliscus, \mathcal{R} Siliqua, \mathcal{R} . Roma seated (Sab. 8); — Another, \mathcal{R} . Siliqua, \mathcal{R} . Warrior advancing to l.; — in the field R-V (Unpublished); — Athalaricus, \mathcal{A} ³ Quin. \mathcal{R} . V (Unpublished); — Theodahatus, \mathcal{A} ², \mathcal{R} . VICTORIA PRINCIPVM Victory to l. (Sab. 18/24 var.); — Matasunda, \mathcal{R} Siliqua, \mathcal{R} . Monogram (Sab. 1); — Theodebaldus, \mathcal{A} Quinarius, Obv. Head of Justinian \mathcal{R} . Monogram of Sab. 1; — Another, small \mathcal{A} ², Obv. INVICTA ROMA. Helmeted head of Roma \mathcal{R} . DN. THEOBALDVVS REX in four lines within wreath (Unpublished); — Theia, \mathcal{A} ³ Quin., Obv. T. REX in two lines \mathcal{R} . Monogram (Unpublished); — Focas, \mathcal{A} ³ Quin., \mathcal{R} . V (Sab. 40); — Alexander Tyrannus, \mathcal{A} ², \mathcal{R} . INVICTA ROMA Felix Kartago (C. 7); — Julianus Tyrannus, Antoninianus \mathcal{R} . PANNO-NIAE AVG. Two female figures holding standards (C. 3 var.); — Romulus, \mathcal{A} ³, \mathcal{R} . AETERNAE MEMORIAE Temple (C. 10); — Justinus, \mathcal{R} $\frac{1}{2}$ Siliqua, \mathcal{R} . Christian monogram between two crosses within wreath (Unpublished type); — Vitellius, \mathcal{A} ¹ with GERMA on Obv. \mathcal{R} . MARS VICTOR Mars to l. (C. 74); — Plotina, \mathcal{R} , \mathcal{R} . CAES. AVG. GERMA. COS. VI. P. P. Vesta seated to l. holding sceptre and Cupid in extended r. hand (C. 1 var.) These 95 coins represent a value of about 15.000 francs.

BIBLIOGRAPHY. — *Monatsblatt der Numismatischen Gesellschaft in Wien*, 1897, p. 387. — Berthold Willner, *Moderne Fälschungen römischer Münzen des Luigi Cigoi in Udine*, Numismatische Zeitschrift, Wien, 1896.

CIMON. *Vide* **KIMON.** Syracusan Coin-engraver, fourth quarter of the fifth century B.C.

CINCINNATI MINING & TRADING CO (*Amer.*) Issuers of Californian 5 and 10 Dollar pieces, 1849.

CINGANELLI, P. (*Ital.*). Medallist of the early part of the nineteenth century. None of his works are of much importance, except perhaps his Portrait-medal of Galileo Galilei, executed at Pisa, of which there are two varieties, dated respectively 1823 and 1827. By him are also : Congress of Italian scientists at Pisa, 1839; — Pisa Academy, 1849, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CIOCCHETTI, LUIGI (*Ital.*). Contemporary Medallist, residing at Sienna. He cut two medals to commemorate the erection of a

monument to King Victor Emmanuel I. at Sienna, 1890; also another of the Rifle Meeting, at Rome, 1890.

BIBLIOGRAPHY. — *Rivista Italiana di Numismatica*, 1892-1893.

CIPRIANI, GIOVANNI BATTISTA (*Ital.*). Born at Pistoja in 1732, died 14th December, 1785. Designer and Painter; studied under Antonio Domenico Gabbiani, at Florence; came to England in 1755. He was one of the founders of the Royal Academy. The Society for promoting Arts and Commerce issued a number of medals which were designed by Cipriani; the two best known are: The Taking of Louisburg, 26th July 1758 (engraved by I. Kirk); — and Canada Subdued, 1760. "The designs," for these medals, "were often arranged by the artist after the manner of the types of Roman coins, but the legends are always in the English language."

BIBLIOGRAPHY. — Franks & Grueber, *op. cit.*

CIPRIANO, NICOLAO (*Ital.*). Mint-master at Milan (Zecchiere generale del Stato), 1588.

CIRASSE, JOSEPH (*French*). Contemporary Sculptor, born at Chartres (Eure-et-Loir); pupil of Cavelier. He has modelled some fine Portrait-medallions: M. V. D***; — M. C***, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CIRVOS (*Austr.*). Die-cutter at the Mint of Vienna, *circ.* 1430.

CISEK (*Austr.*). Contemporary Sculptor and Modeller born at Vienna, March 1867, was apprenticed to J. J. Zapf, 1881-1885, then worked under Prof. Stephan Schwartz, 1885-1891; still residing at Vienna. I have seen a very beautiful St Hubert medal in wax by him. This artist exhibited at several very fine medals Frankfort-on-the-Main, in April 1900: St Hubert Medal; — St George Medal; — Portrait of a Lady; — Portrait of a Boy; — Female head (a study), &c. Amongst his later works are: Portrait of a Lady; — Hunters; — Salzbrunner Souvenir; — Portrait of Aug. R. von Loehr; — Commemorative Plaque of the Paris Universal Exhibition, 1900; — Badge, Madonna and Monogram, &c.

CITERNI, C. (*Ital.*). Medallist of the second half of the seventeenth century. Very little is known of this artist, except that he executed a Portrait-medallion of Livio Odescalchi.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CITERNIUS, C. (*Austr.*). This Engraver is the author of a medal struck in honour of Karl Ernst, Graf von Waldstein, † 1702. *Vide CITERNI* *suprà*.

BIBLIOGRAPHY. — Fiala, *op. cit.*

CITROEN (*Dutch*). Contemporary Sculptor and Medallist. He issued a Marriage Medal of Queen Wilhelmina, 1901, which was modelled by Prof. Rudolph Mayer.

CITTADELLA, ALFONSO, surnamed **LOMBARDI** (*Ital.*). Died in 1537. Sculptor, who flourished at the beginning of the sixteenth century at Ferrara. His works are dated 1519 and 1529. A medal of Andrea Tectori, a Milanese architect, obv. Bust **R**. Fortified bridge, bears his signature : **ALFONSVS. LOMB. F.** Milanesi attributes also to this artist the following medals : Giulia Gonzaga, widow of Vespasiano ; — Cardinal Ippolito de' Medici ; — Molza ; — Pope Paul III. ; — Tebaldeo. From two letters addressed by the artist to the Duke of Mantua, Frederick II. of Gonzaga, we learn that he executed the above medals, which were however not known to Armand.

BIBLIOGRAPHY. — Armand, *op. cit.* — Gaetano Milanesi, *New Edition of Vasari*.

CIVRAN, BENEDETTO (*Ital.*). Mint-inspector at Venice, 1705-1706.

C. K. *Vide* **CHILIAN KOCH**. Nuremberg Counter-maker, 1580-1600.

C. K. *Vide* **CHRISTOPH KROH**. Mint-master at Kuttenberg, 1678-1702.

C. K. *Vide* **CRONBERG** (Mint-master) and **KLEMMER** (Mint-warden) at Vienna, 1765-1772.

C. K. *Vide* **C. KOLD**. Die-sinker at Nuremberg, 1520.

C. L. *Vide* **CONRAD LAUFER**. Nuremberg Counter-maker, 1676.

C. L. *Vide* **CASPAR LONGERICH**. Mint-master at Treves, 1683-1693.

C. L. *Vide* **CARL LESSER**. Die-sinker at Breslau, † 1843.

C. L. R. *Vide* **CHRISTOPH LORENZ RUCKDESCHEL**. Mint-master at Baireuth, 1742-1745, † 1768.

C. L. R. *Vide* **CHRISTIAN LUDWIG RÜDER**. Mint-master at Hanau, 1771-1784.

C. L. F. *Vide* **CARL LEBERECHT**. Born 1749 at Meiningen, Die-sinker at St Petersburg, 1769, † 1827.

C. L. S. *Vide* **CARL LUDWIG SELCHE**. Warden at the Berlin Mint, 1751, Mint-master at Düsseldorf, 1767-1770.

CLACHANT, PÈRE ET FILS (*French*). Gem-engravers of the second half of the eighteenth century, whose signature : **CLACHANT** occurs on the following gems : The Genius of Sculpture ; — The Genius of Music ; — The Genii of Theatre and Dancing ; — Cameo-portrait

of Louis XV. ; — Cameo-portrait of Marie Leczinska; — Cupid holding bird; — Bacchus holding thyrsus with infant sleeping at his feet, &c.

BIBLIOGRAPHY. — Raspe, *Tassie's Gems*, 1791.

CLANCARTY, EARL OF (*Brit.*). Mint-master at London, from the 52nd to the 54th years of George III.

CLARICUS (*Bohem.*). Coin-engraver mentioned on a document of 1196 as "Claricus urburarius et monetarius per Bohemiam".

BIBLIOGRAPHY. — Fiala, *op. cit.*

CLARK, G. (*Brit.*). Contemporary Modeller, whose signature occurs on the obv. of a Portrait-medal of Rev. Samuel Parr (Boston Collⁿ).

CLARK, JAMES (*Scotch*). Coin-engraver at the Edinburgh Mint, 1686-1707. He executed the dies for the copper coins of William and Mary for Scotland. See also **CLERK**.

CLARK & CO (*Amer.*). Issuers of Californian 2 $\frac{1}{2}$ and 5 Dollar pieces, 1860. This firm was established at Denver.

CLARK, GRUEBER & CO (*Amer.*). A firm of Denver, who issued 10 and 20 Dollar pieces of 1860; 2 $\frac{1}{2}$, 5, 10 and 20 Dollar pieces of 1861.

CLASSICUS (*Roman*). Probably a fictitious signature. It appears on a sard, in the Crozat collection, representing Serapis seated.

BIBLIOGRAPHY. — C. W. King, *op. cit.*

CLARY-ALDRINGEN, CARL IGNAZ GRAF VON (*Bohem.*). Mint-master-general of the Kingdom of Bohemia, 1774-1783. This post was abolished by the Emperor Joseph II. in 1783.

BIBLIOGRAPHY. — E. Fiala, *Beschreibung der Donebauer Sammlung böhmischer Münzen und Medaillen*, Prag, 1888.

CLAU, ANTONIN (*French*). Contemporary Sculptor, born at Toulouse; pupil of Falguière. He exhibited at the Salon of 1891 five Portrait-medallions; and in 1893, some Plaques representing "Nymphes chasseresses".

CLAUDET, MAX (*French*). Sculptor, born at Salins (Jura) in 1840. He was a pupil of Jouffroy. There are one or two Portrait-medallions by him: J. Marcou; — M^{me} X., etc. As a statuary, he has produced some very fine works, which have been exhibited at the Salon since 1864.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CLAUDIUS, C. B. (*Germ.*). The name of this Engraver appears on a masonic medal, struck *circa* 1880, to commemorate 25 years of faithful labour, by the Lodge "Charles of the Cliffs" at Altona, in Holstein. He also signed a Portrait-medal of Schiller, 1859 (2 var.).

BIBLIOGRAPHY. — Marvin, *op. cit.*

CLAUS (*Brit.*). Gem-engraver of the eighteenth century; a pupil of Charles Christian Reisen; died insane in 1739. His works, although superior to those of Smart, another pupil of the same artist, are very unimportant.

BIBLIOGRAPHY. — King, *op. cit.* — Babelon, *op. cit.*

CLAUS, EUGÈNE (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of Barrault; and residing at Vincennes. At the Paris Universal Exhibition, 1900, he exhibited a frame of medals.

By him are further : 1890. Wax medallion, An old man; — 1893. Eleven Portrait-medallions and studies; — 1896. Twenty-two Portrait-medallions in silver and bronze; — 1897. Four Medals in bronze; — The Virgin; — Notre-Dame de Paris; — Medallions in wax; — 1899. Twenty-two medals.

CLAUS, JULIANUS EBERHARD VOLKMAR (*Germ.*). Mint-master at Stolberg, 1750; Director of the Mint at Erfurt, 1799-1801; died in 1804. The coins issued under him are often signed **C** or **I. E. V. C.** His signature appears also on medals, notably on that of Sophie Charlotte, consort of George III. There is a pattern Pistole for George III.'s Electorate, 1768, afterwards adopted as a coin in that country, which probably is the work of this engraver.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — *Numismatic Chronicle*, XIII, p. 119.

CLAUSBRUCH, CRAMER VON (*Germ.*). 1817, Warden of the Mint at Brunswick; 1820-1835, Mint-master; 1836, Mint-director; † 1850.

CLAUSEN, MATHIAS (*Dan.*). Mint-master at Copenhagen, 1629.

CLAVET, JEAN (*French*). Goldsmith of Nevers, and Engraver of jetons between 1515 and 1535. One of his best productions is a very fine jeton struck in the name of Marie d'Albret, Comtesse de Nevers.

BIBLIOGRAPHY. — *Revue numismatique*, 1874-1877, p. 179.

CLÉMANSON & C^{ie} (*French*). Iron-merchants at Lyons, who, in 1791, struck coins, in imitation of Monneron's issues. Cleman-son's Double Sols bear a trophy on obv. with the legend : CLEMANSON ET C^P — N^{ES} — PLACE CONFORT A LYON, and in exergue : L'AN IV DE LA LIBERTE —, and on R^ℓ. the

inscription : VIVRE LIBRE OU MOURIR *** MÉDAILLE DE CONFIANCE DE 25. A ÉCHANGER CONTRE DES ASSIGNAT ET MANDAT DE TOUTE VALEUR. M. DCC. XCII. The *Monnerons* were struck at the Soho Mint, Birmingham, and engraved by J. P. Droz; they remained the longest in circulation, as the issues of Clemanson and C^{ie}; Lefèvre, Lesage and C^{ie}, etc. were already suppressed in August 1792.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826.

CLÉMENT (*French*). Goldsmith, and Mint-engraver at Cambrai, *circ.* 1369-1372.

CLEMENT, FRANZ (*Germ.*). Warden of the Nuremberg Mint, 1564-1570.

CLEMENT, GABRIEL (*Germ.*). Warden of the Nuremberg Mint, 1570-1583.

CLÉMENT, INNOCENT (*French*). Engraver at the Mint of Lyons, 1652-1657. He succeeded Claude de Juigné. Beside coins, he engraved alphabets, for which he was paid the sum of 60 livres.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de Monnaies à Lyon*, Mâcon, 1897.

CLÉMENT, JULES (*French*). Sculptor, born in 1800. At the Salon of 1869, he exhibited a medallion, representing the bust of a child within wreath of flowers, and in 1870 and 1872, some Portrait-medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CLEMENTE DA URBINO (*Ital.*). Medallist of the fifteenth century. He flourished *circa* 1468, and is the author of a medal of Federigo del Montefeltro, first Duke of Urbino, 1474-1482; date, 1468; signature : **OPVS . CLEMENTIS . VRBINATIS**.

BIBLIOGRAPHY. — Armand, *op. cit.* — Cicognara, *Storia della Scultura*, t. II, pl. LXXXVI, n° 1.

CLENARTS, GILBERT (*Belg.*). Mint-master at Brussels and Antwerp, 1623-1648.

CLEON (*Greek*). This signature is found on a gem representing Apollo Citharedus, formerly in the Andreini and Gori collections. The gem is probably modern.

BIBLIOGRAPHY. — King, *op. cit.*

CLERBOURG, JEAN (*French*). 1396-1422. Goldsmith, and Engraver of jetons, of Lyons; Mint-master there from 1420 to 1422.

CLERC, DANIEL LE (*Swiss*). Medallist of the end of the seventeenth century. He engraved in 1691 a medallic thaler of the city of Basle; and others, undated. Later on, he was appointed Court-medallist at Cassel. There is also a medal of George William of Brunswick by him, Masonic medals, Prize Medal, &c. *Vide LECLERC infra*.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — R. S. Poole, *Swiss Coins in the South Kensington Museum*, London, 1878. — C. Brun, *op. cit.*

CLERC, ISAAC LE (*Swiss*). Son of G. Le Clerc, who followed his father to Cassel, where he engraved a number of medals, the two best known commemorating the Centenary of the foundation of the Marburg University. He died in 1746. *Vide LECLERC, ISAAC infra*.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Brun, *op. cit.*

CLÈRE, GEORGES PROSPER (*French*). Sculptor, born at Nancy (Meurthe-et-Moselle) in 1829; pupil of F. Rude. He is the author of a Portrait-medallion of Baron Larrey, surgeon to Napoleon III., and other medallic works.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CLÈREMBAULT, CATHERINE (*French*). Mint-engraver at Saint-Lô, *circ.* 1550.

CLÉRIEN, JEAN JACQUES (*French*). Engraver of the second half of the eighteenth century. He worked for the Paris Medal Mint from 1674 to 1678 and contributed to the Medallic series of Louis XIV. There is a medal by him of the famous Jesuit Père Lachaise, 1699. His name is mentioned in 1674, 1676, and 1678 in connection with payments which he received for medals and puncheons executed by him. It is surmised that the sculptor who, at about the same time, did numerous works for the gardens of Versailles, is the same person as the medallist; one of his best Portrait-medallions is that of Hyacinthe Serroni, Bishop of Albi, 1678.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, *Revue numismatique*, 1887.

CLERK, GABRIEL (*Brit.*). Coin-engraver at the London Mint, during the latter part of the reign of Queen Anne, under Croker.

CLERK, JAMES (*Brit.*). Mint-engraver at Edinburgh, 1686-1707. Also **CLARK**.

CLERKYN, GEORGE (*Brit.*). Mint-master at the London Mint, *anno* 22 of Edward III.

CLERMONT, HUMBERT DE (*French*). Mint-master at Chambéry, 1300.

CLÉSINGER, JEAN BAPTISTE AUGUSTE (*French*), 1814-1883. Born at Besançon. Sculptor of merit, who also executed some Portrait-medallions: M^{me} C***; — Henri Houssaye, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CLEUSNÉ, CHARLES MARIE PIERROT DE (*French*). Engraver of the coins at the Mint of Rennes, *circa* 1733.

CLINT, SCIPIO (*Brit.*). Son of George Clint, A. R. A., Portrait-painter and Engraver; born in 1805; died on the 6th August 1839. He was appointed Medallist to William IV., and Seal-engraver to Queen Victoria. In 1824 he gained the medal of the Society of Arts, and exhibited for the first time at the Royal Academy in 1825.

There are medals by him of William of Wykeham, with head of William IV. on obv. and the tomb of William of Wykeham on R.; — John Capel, M. P. for Queenborough, 1826; — Sir Thomas Lawrence, 1830; — William Roscoe, 1831; — also one of himself, designed by H. B. Burlowe, 1836.

“His works, which are not numerous, are marked by careful life-like execution and sharpness of outline.”

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — H. A. Grueber, *English Personal Medals from 1760*, Numismatic Chronicle, 3rd S., VIII, p. 273; X, p. 60.

CLIVATE, MAFFEO DA (*Ital.*). Milanese Goldsmith of the fifteenth century. He engraved a gold Double-ducat for Galeazzo Maria Sforza, with portrait of the Duke, and another with the bust of Duchess Bona di Savoia. He was working *circa* 1470, as it appears from the correspondence of the Duke with Antonio Anguissola, his Treasurer-general.

BIBLIOGRAPHY. — Armand, *op. cit.* — S. Ambrosoli, *Gazzetta numismatica*, January 1884. — Gnechi, *Le Monete di Milano*, 1884.

CLODION otherwise **CLAUDE MICHEL** (*French*). Sculptor, born at Nancy in 1738, died at Paris in 1814. He excelled in the light and graceful style and produced some charming Plaques and Bas-reliefs. His figures of young girls playing with birds are master-pieces of taste and ingenuity.

I lately saw a pair of long oblong Plaquettes, probably by this artist, representing children playing shuttlecock and skipping (size 85 × 31 mill.; Rome Sale Cat., lot 339, 26. February 1904; realized £ 12.10.0).

Among Clodion's best known works are: Young Girl bathing; — Young Girl carrying a bunch of grapes; — Nymph tying her shoes; — Young Girl chasing a butterfly, &c.

His Plaquettes in bronze and silver are usually exceedingly pretty and graceful.

Clodion executed also some Portrait-medallions in wax, which are of great beauty.

CLOET, PIERRE (*French*). Lapidary, and Gem-engraver of the fourteenth century. He cut twelve crystals for the throne of King John of France, a work for which he was much praised. This artist in one of the first on record, and probably the best, of French mediaeval Gem-engravers.

BIBLIOGRAPHY. — Babelon, *La Gravure en Pierres fines*, Paris, 1894.

CLOT, JOHANNES (*Germ.*). Medallist, and Engraver at the Mint of Genoa, in the early part of the sixteenth century. His monogram I. C. appears on a medal of Marguerite de Foix, second wife of Luigi II., Marquis of Saluzzo, struck in 1516. This piece bears on obv. the bust of the Princess, and on R. the legend DEVS. PROTECTOR. ET. REFVGIVM. MEVM. I. I. C.

This engraver is no doubt also the author of the Ten-Zecchini piece, illustrated and described below.



Ten-Zecchini piece, by J. Clot.

Obv. + LUDOVICVS. MARCHIO. ET. MARGARITA. D. FOIX (struck over a V) IS. M. S. S. Busts face to face of Louis II. to r. in bonnet and Margaret to l. wearing mantilla drawn up on the back of her head; below, the date 1503.

R. * SI * DEVS * PRO * NOBIS * QVI * CONTRA * NOS * JC
Crowned eagle with spread wings holding shield of arms.

Size : 43 mill. Weight : 41 grammes = 633 grains.

The Rossi specimen, sold in 1880, was described as unique in gold. Impressions exist in silver and in bronze.

BIBLIOGRAPHY. — I. B. Supino, *Il Medagliere del R. Museo Nazionale di Firenze*, Firenze, 1899. — Armand III, p. 204. — L. Forrer, *A Ten-Zecchini piece of Luigi II, Marquis of Saluzzo, and his consort, Marguerite de Foix, 1503*, Numismatic Circular, Nov. 1897.

CLOTIN, ARNOULD or **CLOUTIN** (*Belg.*). Mentioned between 1420 and 1422. Goldsmith to Philip the Good of Burgundy. He is said to have engraved a signet for the Duke, for which he was paid 16 gold Ecus.

BIBLIOGRAPHY. — A. Pinchart, *Les Graveurs belges*, *Revue de la Numismatique belge*, 1851.

CLOTZ (*Germ.*). Warden of the Mint at Günzburg, 1765-1773.

CLOUET, FRANÇOIS, also called **JEHANNET, JEANNET** or **JANNET** (*French*). Portrait-painter, born at Tours, between 1516 and 1520, died in 1573. He worked for Henry II., Francis II. and Charles IX. and was one of the Great Masters of his time.

This artist executed also some fine Portrait-medallions in wax.

C. M. *Vide* **CAMILLO MALASPINA**. Burgomaster of Parma, 1588. These initials appear on a contemporary medal.

C. M. *Vide* **CHRISTIAN MALER**. Medallist at Nuremberg, 1604-1640.

C. M. *Vide* **CONRAD MARQUARD**. Mint-master at Nordhausen, 1624.

C. M. *Vide* **CASPAR MOLO**. Die-sinker and Medallist at Rome, 1625-1669.

C. M. *Vide* **CORNELIUS MELDE**. Mint-master at Dresden, 1635.

C. M. *Vide* **CHRISTOPH MELCHIOR**. Mint-master at Königsberg (Prussia), 1646-1656.

C. M. *Vide* **CONRAD MAIER**. Die-sinker at Ulm, 1663-1682.

C. M. *Vide* **CHRISTOPH MÜLLER**. Warden of the Dessau Mint, 1693-1694, and Mühlhausen, 1701; Mint-master at Eisenach, 1702-1715.

C. M. or **CM.** *Vide* **CHRISTIAN ERNST MÜLLER**. Die-sinker at Augsburg, 1714-1741. He signed his productions also **C. E. M.** or **C. H. M.**

C. M. F. Signature on a medal of Jacques Beaulieu (Baulot), of Besançon.

C. M. *Vide* **CHRISTIAN MALER JUNIOR**. Die-sinker at Nuremberg, 1673.

C. M. or **C. M. M.** *Vide* **CARL MAGNUS MELLGREN**. Die-sinker at Stockholm, 1830.

C. M. C. P. = **CHRIST. MALER CUM PRIVILEGIO**. *Vide* **C. M.**

C. M. *Vide* **C. MERTENS**. Die-sinker at Berlin, *circa* 1780.

C. M. F. *Vide* **MARTIN**. French Medallist, *circa* 1665-1680.

C. M. F. *Vide* **CHARLES MOTTA (FECIT)**. Die-sinker at Geneva, during the second half of the eighteenth century.

C. M. F. *Vide* **CHARLES MEISSNER (FECIT)**. Die-sinker at St Petersburg, *circa* 1801-1809.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896.

C. N. *Vide* **NIESENER**. Mint-master at Mannheim, 1746-1750.

CNEIUS or **GNAIOS** (*Greek*). There are some authentic gems engraved by this artist : thus an intaglio in aqua-marine representing the head of Herakles, with the signature ΓΝΑΙΟC (Orsini Collection, now in the British Museum), and two other gems, — considered genuine by Furtwaengler, — only known by two pastes, one in the Berlin Cabinet, The Rape of the Palladium, and the other, in the Marlborough Collection (now dispersed), Standing Athlete, a copy of the statue by some artist of the school of Polykleites; both these gems are signed ΓΝΑΙΟΥ. As to the other stones, bearing the Greek engraver's name, they are probably all more or less modern : Head of Antinous (Raspe); — Head of Brutus, sard (Cavaliere d'Azara); — Victorious Athlete rubbing himself with oil, beryl (Lord Duncannon); — Same subject, nicolo (Bibliothèque Nationale); — Young Athlete holding a strigil, sard (Rendorp); — Diomed naked, seated on the ground, in front of the Palladium, sard (Denham); — Head of a horse; — Head of a goddess, sometimes called Sappho, or Cleopatra, sard (Collegio Romano); — Head of Melpomene (Turbie); — Head of Mercury (Abbé Pullini); — Head of Theseus (Rendorp, Amsterdam). The last is said to be by Pichler, who added the signature ΓΝΑΙΟC, to one or two of his gems.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.*

C. O. *Vide* **CLAUS OPPERMANN**. Mint-master at Baireuth, 1613-1623.

C. O. *Vide* **CHRISTOPH ÖRBER**. Mint-master to the Archduke Maximilian, Grandmaster of the Teutonic Order, at Hall (Tyrol), *circa* 1616.

COBBE, HEYLMAN (*Belg.*). Mint-master at Antwerp, 1507-1513, Bruges, 1520-1523; Namur, 1479, and again, 1513-1515.

COBBE, JEAN (*Belg.*). Mint-master at Antwerp and Malines, 1481-1484; Malines, 1485; Namur, 1527-1528.

COBBE, PIERRE (*Belg.*). Mint-master at Antwerp and Malines, 1487-1507.

COBLENTZ, LÉVI (*French*). Contemporary Sculptor, born at Lunéville (Meurthe-et-Moselle); pupil of Lequien Sen^r. By him is a fine Plaque, "Naïveté", in silver repoussé and enamel work.

COC., FED. (*Ital.*). Signature of a Medallist, who flourished *circa* 1574. The following medals are by him : Pope Gregory XIII., obv. Bust *R.* Christ holding cross between two angels; — Do, obv. Bust. *R.* (a) Abundance; (b) The Jubilee Gate; — Jean Parisot de La Valette, Grand Master of the Order of Malta, 1557-1568. *R.* David and Goliath; — Prospero Publicola Santacroce, Cardinal, 1565-1589. *R.* GEROCOMIO. 1579; — Do. *R.* (a) Panther running after a ball; — (b) Bull to r. On some of these medals the artist signed himself *F. C.* or *F. CO.* According to Milanesi, the signature *FED. COC.* belongs to **FEDERIGO COCCOLA** or **COCCIOLA D'AMALIA**, who was engraver at the Papal Mint under Gregory XIII., and that of *F. CO.* perhaps to **FRANCESCO DE COCCHIS**, a Roman Goldsmith of the end of the sixteenth century.

BIBLIOGRAPHY. — Armand, *op. cit.*

COCCHI, VINCENZO (*Ital.*). Medallist of the beginning of the nineteenth century, known by a medal of Napoleon I., 1805, with *R.* legend GLORIA PRINCIPIS SECURITAS IMPERII, the type being Victory standing upon a globe, and holding two crowns. He engraved also : Union of Rome to the French Empire, 1810; — Peace of Tolentino, 1796, etc.

BIBLIOGRAPHY. — E. Edwards, *The Napoleon Medals*, London, 1837.

COCCHIS, FRANCESCO DE (*Ital.*). *Vide COC. suprà.* This engraver was a member of the Roman college of goldsmiths at the end of the sixteenth century. He may be the author of the medals signed *F. C.* or *F. CO.*, mentioned above.

COCCOLA or **COCCIOLA, FEDERIGO** (*Ital.*). *Vide COC. suprà.* Engraver of the coins at the Papal Mint of Rome under Gregory XIII. A native of Amalia, and probably the author of the medals mentioned above, signed *FED. COC.*

COCHET, JACQUES (*French*). Goldsmith; and Mint-engraver at La Rochelle, 1569-1572.

COCHÉY, CLAUDE (*French*). Sculptor; died at Constantine (Algeria) in 1881; pupil of Dameron and Cabot. Portrait-medallions of A. Chantin, M^{me} A. C***, and others, were exhibited by him at the Salon, between 1874 and 1879.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COCHIN, DANIEL (*Swiss*). Medallist of Geneva, second half of the eighteenth century. His signature is found on a medal of 1768, struck in honour of the 24 Commissioners of the Republic of Geneva. He seems to have been established as a goldsmith in that city and to have produced occasionally some medallic works.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — 'Bulletin suisse de numismatique, 1892.
— Tobler-Meyer, *Die Wunderly v. Müralt Münz- und Medaillen-Sammlung*, 1898.
— R. Stuart Poole. *op. cit.* — C. Brun, *op. cit.*

COCKERELL, S. PEPYS (*Brit.*). Contemporary Sculptor, and author of some Portrait-medallions, as that of the Earl of Carlisle, and others.

He is praised for delicacy in execution and accuracy in copying nature.

COCHSEL, OCTAVIAN (*Austr.*). Assistant-engraver at the Mint of Vienna, 1740-1744. There is a medal bearing his signature, of 1744, struck for the Turkish Ambassador.

COCKAYNE, WILLIAM (*Brit.*). One of the contractors, with Gerard Malynes, of the first issue of Harrington farthings under James I.

BIBLIOGRAPHY. — H. Montagu, *Copper Coins of England*, London, 1885.

CODORÉ or COLDORÉ, OLIVIER (*French*). A distinguished Gem-engraver, who enjoyed the patronage of Henry IV. and Louis XIII. Most of the camei and intagli of the Cabinet des Médailles at Paris, which were engraved by order of the King at the end of the sixteenth and beginning of the seventeenth centuries are works of Codoré, J. de Fontenay, and G. Dupré. It is difficult, and probably impossible, to fix the work of each of these artists separately, but among Codoré's productions are the following : A cameo, with portrait of Queen Elizabeth, white on a dark ground, a brown layer rendering the hair, edges of the ruff, and ornaments on the dress ; — Another, bust of the same Queen, white on a dark ground, in the Devonshire Collection, set in the original enamelled locket, an ornament which was probably worn by the Queen herself ; — Numerous portraits of Henry IV., both in intaglio and in cameo, &c. King mentions that Codoré " is said to have been invited over to England by Queen Elizabeth, and that he was indubitably the first engraver of the century ". At the Sale of the Morrison Collection of Gems and Antiquities (Christie, Manson & Wood, 29th and 30th June, 1898) a very fine cameo by this artist, with laureate and draped bust in armour of Ferdinand II. of Austria, engraved upon a lustrous onyx of three strata, realized £ 17.

In 1582, on the death of Claude de Héry, Codoré applied unsuccessfully for the post of Engraver-general of the French Coins.

BIBLIOGRAPHY. — King *op. cit.* — Babelon, *op. cit.* — Raspe, *op. cit.*

COELHO, JOÃO BAPTISTA (*Port.*) Mint-engraver at Lisbon, appointed on 5. January 1654. By him are various Patterns for gold and silver coins. He was succeeded on 3. October 1667 by Manuel de Moraes.

COELLNER, M. (*Swiss*). Engraver in the early part of the nineteenth century. In 1842, he executed a medal on the Acceptance of a New Constitution at Geneva.

BIBLIOGRAPHY. — R. S. Poole, *op. cit.*

COENUS and **QUINTUS**, reading **KOINOY** and **KOINTOY**. Fictitious signatures found on gems of the seventeenth or eighteenth century: Adonis nude, onyx (Prince Liechtenstein); — Head of Augustus (Raspe); — Faun celebrating the bacchanalia, nicolo (engraved by L. Natter); — Figure of Pythagoras, sard (Salinis), &c.

BIBLIOGRAPHY. — King, *op. cit.* — Raspe, *op. cit.*

COEUR, JACQUES (*French*). Mint-master at Paris, 1436; and previously at Bourges, 1429.

COEUR, JACQUES (*French*). A rich merchant of Bourges, financier to Charles VII., for whom he provided the sinews of war against the English, but who banished him at the instigation of detractors; he was reinstated under Louis XI. He is said to have been the originator of the well known French medals on the Expulsion of the English.

COGNIER, ARTHUR ACHILLE (*French*). Sculptor, born at Auxonne (Côte d'Or), pupil of Ringel and A. Millet. At the Salon of 1878, he exhibited a Portrait-medallion of M. L. S***, and since then he has produced a number of similar works.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COGONNIER (*French*). A clever Engraver, of the seventeenth century, residing at Lyons. He is known for having issued a number of remarkable copies of Roman large bronze coins, following in this the footsteps of the two Cavinus of Padua, Michael Dervieu, of Florence, surnamed the Parmesan, and Carteron, the Dutch forger.

BIBLIOGRAPHY. — A. de Barthélemy, *op. cit.*

COINCHON, JACQUES ANTOINE THÉODORE (*French*). Sculptor, born at Moulins (Allier) in 1814; pupil of David d'Angers. He is the author of some Portrait-medallions; that of Sir Richard Wallace was exhibited at the Salon of 1873, and another of the same person

in 1878; his medal entitled "Mercure Messenger" obtained a Première Mention in 1877, and in 1881, the artist executed a portrait in marble of E. Geoffroy, a professor at the Pharmaceutical School of Paris.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COINCTE, NICOLAS LE (*French*). Mint-master at Paris, 1512.

COING (*French*). Mint-engraver at Troyes in the seventeenth century.

COLAS, ANDRÉ (*French*). Mint-master at Moulins, under Henry II.

COLAS, JACQUES (*French*). Keeper and Comptroller of the Paris Coin-Mill, 1558.

COLIBERT, J. (*Swiss*). Medallist of Geneva, during the second half of the eighteenth century. He engraved a medal commemorating the election by an assembly of 1000-1200 citizens of 24 deputies appointed to deal with the troubles of the Republic of Geneva in 1768. The obv. of this medal bears the inscription: VOUS VOYEZ, LEUR DIT-IL, L'EFFET DE LA CONCORDE, and on the R. the names of the deputies.

A medal with bust of George II., dated MDCCLXXXIX, with inscription on R. WHO REIGNS IN THE HEARTS OF HIS PEOPLE bears the signature: COLIBERT; and another, with bust of George III, R. DIFFUSO LUMINE NITET. Sun in splendor, is similarly signed. It was probably struck on the King's accession.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.*

COLIN (*French*). A Russian medal of 1709 is said to bear this engraver's signature. *Vide* A. COLLIN.

COLIN, JEAN (*Belg.*) of Malines, Master of the Mint at Metz from 4. March, 1413 until 1435. In 1415, and again in 1425, he was entrusted with the coinage of the gold and silver currency, and in 1435, he was succeeded by André de Bergues.

BIBLIOGRAPHY. — *Revue de la Numismatique belge*, 1850.

COLLART, JOSEPH (*Swiss*). Die-sinker and Medallist of Geneva, *circa* 1772. He died in 1830.

COLLAVIN, PIERRE ANTOINE (*Swiss*). Mint-master at Geneva, apparently from 11. March, 1730 to 19. May, 1750. His signature C. or P. A. C. appears on the coinage of that city issued under him.

BIBLIOGRAPHY. — Demole, *Histoire monétaire de Genève*, etc. — Demole, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève (1535-1792)*, Bulletin de la Société suisse de Numismatique, 1885.

COLLET, JACQUES AUGUSTE (*French*). Sculptor of the end of the eighteenth century, who was employed at the Manufactory of Sèvres. In 1793, he exhibited several Portrait-medallions in terracotta at the Salon.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COLLI, LUIGI (*Ital.*). Between the 20th of August and the 6th of November, 1799, 26.040 Sixty-baiocchi pieces were struck at Fermo, by this contractor, for Pope Pius VI.

COLLIER (*French*). Engraver, and Mint-master general, *circ.* 1584-† 1595.

COLLIER, PIERRE (*French*). Seal-engraver at Paris, 1606, mentioned in Philippe Danfrie's will.

COLLIN, A. (*Germ.*). Medallist of the early part of the eighteenth century. His signature appears in full on a medal of Charles, Landgrave of Hesse, 1725.

COLLIN, DOMINIQUE (*French*). Medallist, and Line-engraver, born at Mirecourt in 1725, died at Nancy in 1781. He executed a medal bearing the arms of Nancy, various jetons for De la Galaisière and De la Porte, Stewards of Lorraine, and seals for the Sovereign court and the Chambre des Comptes of Bar and Nancy.

BIBLIOGRAPHY. — H. Lepage, *op. cit.*

COLLIS, G. R. (*Brit.*). This Engraver's signature appears on a medal struck in 1841 on the death of Barber Beaumont, the founder of the Philosophical Institution, and on another of Sir Benjamin Heywood, Bart., 1840.

BIBLIOGRAPHY. — H. A. Grueber, *English Personal Medals from 1760*, Numismatic Chronicle, 1887-1892.

COLLOT, JEAN PIERRE (*French*). Mint-master at Paris, 1821-1842; distinctive sign : **G** and anchor interlinked.

COLOMBES, MICHEL (*French*). Sculptor, born in 1430, died in 1514. He designed a number of jetons or medals (60 gettoirs en or), which were engraved by the goldsmith Jean Papillon, and presented by the authorities of Tours to Louis XII. in 1498 (or 1501) on the King's visit to that city. Lenormant (*Monnaies et Médailles*, p. 282) gives also further information concerning this artist : "Le règne de Louis XII nous offre aussi la première médaille du nouveau système qui ait été frappée comme les monnaies avec des coins gravés bien avant que les Italiens se fussent mis à faire de même. C'est la médaille de l'entrée du roi à Tours, en novembre 1501. Le modèle

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en fut fait par l'éminent sculpteur, Michel Colomb; le coin et le trousseau furent gravés par l'orfèvre Jean Chapillon (?), qui forgea les soixante et un exemplaires qu'on en tira en or." The medal bears on obv. the bust of King Louis XII., and on R. a porcupine with the legend : VICTOR. TRIVMPHATOR. SEMPER AVGVSTVS.

BIBLIOGRAPHY. — I. B. Supino, *op. cit.* — Armand, *op. cit.* — Lenormant, *op. cit.*

COLOMBET, GONIN (*French*) 1523-1529. Goldsmith and Gem-engraver of Lyons; worked for Francis I.

COLTAT & C^{ie} (*French*). Manufacturers and Publishers of modern artistic medals. This firm which is established at Paris has employed a number of artists for the production of specialities in medallic art.

COLUMBUS COMPANY (*Amer.*). Issuers of Californian 5 Dollar pieces, 1849.

COLYNS, NICOLAS (*Belg.*). Goldsmith, and Engraver of the end of the fourteenth century. In 1395, he executed the seal of the town of Alost, for which he was paid the sum of 5 livres 12 sous of Flanders. The seal engraved by Colyns was 5 $\frac{1}{2}$ centimetres in diameter, and represented a male figure standing, armoured and helmeted, holding sword in left hand, and a banner in right; on the sides are two shields of arms of the Empire and of Flanders; legend : *Sigillum ville alostensis ad causas.*

BIBLIOGRAPHY. — A. Pinchart, *Graveurs belges*, Revue de la Numismatique belge, 1852.

COMBE, BERNARD DE LA (*French*). Engraver of the coins at the Mint of Tours, *circa* 1653; he is mentioned as Mint-master at Angers, 25. September 1646 to 1653.

COMBROUSE (*French*). Edited a number of medals, satirical and others, of the 1848 Revolution at Paris.

COMMART, GUILLAUME (*French*). Goldsmith of Cambray, 1567-1599, who engraved dies for jetons and méreaux of that town.

COMPAGNI, DOMENICO DE' surnamed **DE' CAMMEI** (*Ital.*). Medalist, mentioned by Cardinal Granvella, in a letter dated from Rome in 1568, as having engraved his medal, which he sent to Flanders to be reproduced by Jonglinck in five large and twelve small silver copies. He also worked as a Gem-engraver at Milan, where he produced an intaglio portrait of Ludovico Sforza Il Moro, which may be considered his master-piece.

BIBLIOGRAPHY. — Armand, *op. cit.* — Babelon, *op. cit.*

COMMART, GUILLAUME (*French*). Goldsmith of Cambray, and Engraver of jetons, 1567-1599.

COMPAGNO, ROCCO PIZZO (*Ital.*). Mint-master at Milan, in conjunction with Francesco Calvi, 1583.

COMSTADIUS, F. (*Polish*). Medallist of the second half of the eighteenth century. His signature appears on some medals struck in honour of Baron Gartenberg Sadogurski, *circa* 1772. He was established as a Die-sinker at Warsaw, from 1769 to 1811.

BIBLIOGRAPHY. — Marvin, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

CONDAMIN, JOSEPH HENRI (*French*). Contemporary Sculptor born at Lyons. By him is a medal commemorating the Centenary of Louis XVI.'s death, 1793-1893.

CONDUIT, JOHN (*Brit.*). Master of the London Mint under George I. and George II., 1727-1738.

CONINCK, CHRISTOPHE DE (*Belg.*). Mint-master at Bruges, 30. July 1652 to 2. July 1663; again, 27. June 1665 to 10. March 1676.

CONRAD or **CHUNRAT** (*Germ.*) of Ratisbon; Moneyer at Vienna, 1345-1365.

CONRAD, SIMON (*Germ.*). Mint-master at Steuerwald, 1690-1693.

CONRADI, SIMON (*Germ.*). Mint-master at Eisenach, 1700-1702.

CONRADI, VICTOR (*Austr.*). Medallist, 1831-1892, one of the founders of the die-sinking establishment of A. Pittner in Vienna, to whom he succeeded in 1867. The last medal engraved by him bears a portrait of his daughter, Fräulein Theresa Conradi, 1892.

CONRADSEN, JOHANNES (*Danish*). Medallist, born in 1782, died in 1856. He usually signed his productions I. C. or I. **CONRADSEN**, and he appears to have been employed at the Copenhagen Mint, 1809-1840. Conradsen engraved, amongst others, medals in honour of N. Treschow, a professor of philosophy at Christiania, and other Danish celebrities, also one to commemorate the Third Centenary of the Reformation, 1817, with bust of Luther, and another, struck at the Mint in 1822, on the visit of the Swedish Crown Prince, Oscar, to that institution. His signature appears in full on the Danish Species-thaler of 1847, and other coins. Also on medals: Royal Danish Veterinary Society (head of Dr P. C. Hildgaard); — Convalescence of Frederick VI., 1822; — Provincial Agricultural Societies' Prize Medals, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Thomsen, *op. cit.*

CONRADSEN, HARALD (*Danish*). Contemporary Coin-engraver and Medallist, born in 1817, residing at Copenhagen. His signature occurs on a Portrait-medal of Dr Henrich Nicolas Kroeyer, of Copenhagen, and other medals, as : Fourth Centenary of Christopher Columbus, 1892 (*illustrated*), &c.



Fourth Centenary of the Discovery of America, 1892.

The jubilee Two Kroner piece of Chritian IX., 1892, bears his signature.

CONSONOVE, FRANÇOIS (*French*). Contemporary Sculptor, born at Aix (Bouches-du-Rhône). He is the author of a number of medallions : Laura (Salon of 1875), — Laura and Petrarca (S. 1876); — Petrarca (S. 1879); — Pierre Puget (S. 1881), &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CONSTANT, J. B. J. (*French*). Die-sinker of Bordeaux, of the nineteenth century. He engraved : Octagonal jeton of the Bank of Bordeaux; — Octagonal Jeton of the Agents de change of Bordeaux; — Octagonal Jeton of the Hospital of St Andrew at Bordeaux; — Octagonal Jeton of the Conseil de surveillance of the Cattle Market at Bordeaux; — *R.* of the Medal of the Bordeaux Cattle Market; — *R.* of the Medal on the completion of the Bordeaux Exchange; — *R.* of the Medal of the Philomatic Society of Bordeaux; — *R.* of the Commemorative medal of the Restoration of the Public Garden at Bordeaux.

Some of these Jetons are of pleasing effect.

BIBLIOGRAPHY. — *Information kindly supplied by M. de Fayolle.*

CONTAMIN (*French*). Improver of the *Reducing Machine*, which has been so strong a factor in the present revival of Medallic Art. Hulot's *tour à portrait*, brought out in 1766, rendered possible the exact reproduction of any given model, and as such was used with success by the engravers Michaut, Jouvenel, Hart, and others. Contamin improved this machine, by adding to it some ingenious mechanical dispositions, which permitted the obtaining of *reductions* from any models, and so greatly simplified the work of the medallist, who now needs only to be a good modeller. This machine was first exhibited at Paris in 1839, and the inventor was rewarded in 1841 with a silver medal; he sold it afterwards to the Munich Mint.

At about the same date, a similar improvement by the English engraver Hill was ceded to the firm of Wyon in London for £ 2000; who in their turn sold it to a private mint in Paris.

The Reducing Machine, now in use at the Royal Mint, is an adaptation of the inventions of Contamin and Hill, by the well-known Paris engineer Ledru.

M. H. Jouin in his book, *Esthétique du Sculpteur*, H. Laurens, Paris, 1888, makes the following interesting comments : “ Le graveur en médailles a vécu. Il a fait place au médailleur. Il y a un siècle on gravait l'acier; aujourd'hui on se contente de modeler une cire. Là s'arrête le travail de l'artiste. Je sais bien qu'on donne le change au public par la qualification de “graveur en médailles”, mais le seul graveur qui existe à l'heure présente, c'est le “tour à réduire”, dont la collaboration est acceptée de tous.”

CONTARINI, ANTONIO (*Ital.*). Mint-master at Venice, 1611-1613.

CONTARINI, GIACOMO ANTONIO (*Ital.*). Mint-master at Venice, 1751-1753.

CONTARINI, GIROLAMO (*Ital.*). Mint-master at Venice, 1558-1560.

CONTARINI, NICCOLO (*Ital.*). Mint-master at Venice, 1658.

CONTE, PIERRE LE (*Belg.*). Goldsmith, and Seal-engraver at Brussels, *circa* 1538. He was paid 36 Flemish livres for two silver seals, bearing the arms of Charles V., which Mary of Hungary sent to the city of Groeningen, on its submission to the Emperor.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*

CONTI, ANTONIO (*Ital.*). Coin-engraver at the Papal Mint of Bologna, under Clement XI, and the Marquis Girolamo Bevilacqua, as Mint-master, March 1703 to April 1704. He succeeded Tommaso Bajard, and was followed by Antonio Maria Parmeggiani.

BIBLIOGRAPHY. — Francesco Malaguzzi, *La Zecca di Bologna*, *Rivista italiana di Numismatica*, 1898.

CONWAY & CO, J. J. (*Amer.*). Issuers of Californian 2½ Dollar pieces, undated, *circ.* 1860.

COOLE, JEAN (*French*). Goldsmith to the Duke of Burgundy at Dijon, *circ.* 1415-1424; he has engraved some Jetons.

COOMANS, THIELMAN (*Belg.*). Mint-master at Maestricht, 1661-1610.

COPAILLES, PIERRE DE (*French*). Goldsmith; a native of Champagne, who was appointed Engraver of the coins to the Archbishopric of Lyons in 1367. He received the same salary as his predecessors; and also two suits of cloth per annum (*unam vestem integram et munitam* at Easter, *et unam malam tunicam de panno decenti*, at All Saints' day).

BIBLIOGRAPHY. — N. Rondot, *Les graveurs de monnaies à Lyon*, 1897.

COPPET, JEHAN (*French*). Engraver of the coins at the Mint of La Rochelle, 1540-1571.

COPSEL, O. (*Austr.*). Mint-engraver at Karlsburg in Transsylvania; died in 1750.

COQUARDON (*French*). Medallist of the beginning of the nineteenth century. In 1804 he engraved a masonic medal on the installation of the Phœnix Lodge at Paris, and in 1821, a medal on the death

of Queen Caroline of Great Britain; also : Dr Bernard Raimond Fabre Palaprat, 1820 (signed : **COQUARDON CH**(evalier) **DU T**(emple); — Another, 1821 (**COQUARDON F.**); — Eau naturelle, &c.

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — Edwards, *op. cit.* — Marvin, *op. cit.*

COQUEREL, NICOLAS DE (*French*). Mint-master-general, circa 1623.

CORAJOD, PIERRE (*Swiss*). Mint-master at Geneva, from 26. January, 1586, to 26. September, 1588.

CORADINI, LUDOVICO (*Ital.*). Medallist, and *Scultore de terre*, of Modena, who worked at Ferrara, for Duke Ercole d'Este, circa 1471. His signature on the following medals is : **OPVS CORADINI M.** : Ercole I. d'Este, 1471-1505. **R.** (a) Young Hercules standing near the three columns of Gades; (b) Ring set with pointed diamond; in the centre, a flower; — Charles VIII. of France. **R.** Same as last (the obv. of this medal is probably by a later artist). Another medal, with similar **R.**, unsigned, and bearing on obv. a portrait of Rinaldo d'Este, is considered to be Coradini's work.

Fabriczy asserts that the medal of Duke Ercole d'Este, with **R.**



Ercole I. d'Este, Duke of Ferrara.

Hercules (*illustrated*) is the only one that can be safely ascribed to this artist.

The author of *Trésor de Numismatique et de Glyptique*, Paris, 1834, has erroneously ascribed to this artist some portrait-medals of Pisano, which bear on the **R.** the letters **F.S.K.I.P.F.T.** interpreted as *FranciscuS KorradinI Pictor FeciT*; these letters

are however simply the initials of the seven virtues : *Fides, Spes, Karitas, Justitia, Prudentia, Fortitudo, Temperantia!*

BIBLIOGRAPHY. — Armand, *op. cit.* — Bolzenthall, *op. cit.* — Friedländer, *op. cit.* — *Rivista storica italiana*, 1886, p. 153. — A. Heiss, *Vittore Pisano*, Paris, 1881. — Cornelius von Fabriczy, *Medaillen der italienischen Renaissance*, 1902.

CORBEL, JACQUES ANGE (*French*). Contemporary Sculptor; pupil of Cavelier and J. G. Thomas. In 1879, he exhibited at the Salon a Portrait-medallion of M. V. C***, and in 1882, another of M^{me} C***.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CORBELLO, HUMBERT DE (*French*). Mint-master at Aix, 1408-1411, under the Duke of Savoy, Louis, and Amadeus IX.

CORBET, ANDREW (*Brit.*). Obtained in 1693 a patent for the coinage of copper coins under William and Mary, but in 1694 this was withdrawn.

BIBLIOGRAPHY. — Montagu, *Copper Coins &c.*

CORBOLINI, LEONARDO or **NARDO** (*Ital.*). Seal-engraver to Popes Innocent VIII. and Alexander VI. Perhaps the same as Lorenzo C.

CORBOLINI, LORENZO (*Ital.*). Coin-engraver at the Papal Mint of Rome during the early years of Alexander VI.'s pontificate. He died in 1499, and was succeeded by Pier Maria da Pescia. He probably engraved the Zecchino with *R. MODICE.FIDEI.QUARE. DVBISTATI.D.ADIVVANOS*. The disciples in the boat, Christ and Peter on the sea, and another with busts of Peter and Paul on obv., and inscription *ALEXANDER.VI.PONT.MAX.* on *R.*; also a Testone with the two apostles, standing, on *R.*

BIBLIOGRAPHY. — Armand, *op. cit.* — E. Müntz, *L'Atelier monétaire de Rome*, 1884. — Cinagli, *Le Monete de' Papi*, Rome, 1848.

CORDEAU, PIERRE (*French*). Mint-engraver at Toulouse, *circ.* 1484.

CORDELET, MATHURIN (*French*). Mint-master at Angers, 1655-1656.

CORDIER, CHARLES HENRI JOSEPH (*French*). A distinguished Sculptor, born at Cambrai in 1827; pupil of F. Rude. He has executed some Portrait-medallions : M^{me} A. de B*** (Salon of 1851); — M. B***; M^{me} B*** (S. 1851); — Head of Virgin (S. 1851); — Greek Palikaros (S. 1861), and also some gems.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CORDIER, GUILLAUME (*French*). Mint-engraver at Toulouse, 1562-1567.

CORDIER, HENRI LOUIS (*French*). Contemporary Sculptor, born at Paris, and pupil of the preceding. He has exhibited Portrait-medallions in marble and bronze at the Salon, since 1876

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CORDILLO, N. (*Mexican*). Medallist, who was working at Mexico at the beginning of the nineteenth century. He is the author of a proclamation medal of Ferdinand VII., 1808. on his accession to the throne. *Vide* **CORDILLO**.

BIBLIOGRAPHY. — Edwards, *The Napoleon Medals*, London, 1837.

COREL, JEUFFROY, also **JEUFFRIN** or **JEUFFRINET** (*French*). Mint-engraver at Rouen, 1396-1445.

COREL, LAURENT (*French*). Mint-engraver at Rouen, 1401-1411.

CORMANO. *Vide* **KORNMANN** *infra*.

CORNACHINI, ZACHARIE (*Belg.*). Mint-master at Maestricht, 1558-1563.

CORNAGLIA, GASPARI (*Ital.*). Mint-master at Chambéry, 1594-1595.

CORNARO, FRANCESCO (*Ital.*). Mint-inspector at Venice, 1655-1656. The coins issued under him are signed **F. C.**

CORNEILLAU, PIERRE (*French*). Mint-master-general, 1626.

CORNELIS, JEAN (*Belg.*). Mint-master at Breda, 1577.

CORNELIUS, P. V. (*Germ.*). Painter of the middle of the nineteenth century, signs himself as the Designer of the **R.** of a medal of Dr Johann Karl Lobmeyer, of Berlin; also of the **R.** of a medal by Kullrich on the Insurrection in the Grand Duchy of Baden, in 1849.

CORNIOLE, GIOVANNI DELLE or more correctly **GIOVANNI DI LORENZO DI PIETRO DELLE OPERE** (*Ital.*). Florentine Medallist and Gem-engraver, born *circa* 1470, died about 1516. This great artist was born at Pisa, where he first practised the glyptic art; he settled at

Florence in 1498. The only gem still extant by him is a portrait of Savonarola in the Uffizi gallery at Florence. A medallion in bronze bearing a similar portrait is also attributed to him. As a sculptor, founder, goldsmith and engraver, Giovanni delle Corniole was equally clever. His works are usually signed : **IO**, **IO F**, or **IO FF** in monogram. The following plaques by him are of exceptional beauty : Entombment of Christ (2 var.); — Jupiter; — Venus; — Vulcan forging the arms of Achilles; — Pan and Syrinx; — Ariadne in the island of Naxos (3 var.); — Young hunter asleep and Bacchante; — The Judgment of Paris; — Sacrifice of Iphigenia; — Aeneas crossing the Styx; — Horatius Cocles; — Mucius Scaevola; — Devotion of Curtius; — Veturia and Coriolanus; — Fight between the Roman army and the Dragon of Bagradas; — Allegory on Union; — Triumphal procession; — Roman Triumph; — Continuation of Roman Triumph; — Roman Tribunal; — Allegorical subject; — Attack on a gate, &c.

Giovanni delle Corniole enjoyed the patronage of Lorenzo de' Medici, and engraved some fine gems for him.

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886. — Armand, *op. cit.* — Fortnum, *Descriptive Catalogue of the bronzes in the South Kensington Museum*.

CORNO, LÉON (*French*) or **DE CORNO**. Mint-engraver at Paris, 1437-1438.

CORNU, VITAL (*French*). Contemporary Sculptor, born at Paris in 1851. There are some Portrait-medallions in bronze by this artist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CORONNA, GIOVANNI (*Ital.*). Gem-engraver of Venice at the beginning of the sixteenth century; he is supposed to have also executed some medals.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CORRAZINI, FRANCESCO (*Ital.*). Medallist of the second half of the eighteenth century, who distinguished himself amongst his contemporaries at Rome. He adopted the style of Hamerani's work. A medal of Abbot Pietro Antonio Serasi, commissioned by the town of Bergamo to commemorate this great biographer of Torquato Tasso, is perhaps Corrazini's best production, and was struck in 1786. He also signed a medal of Urbano Savorgnano, an Italian numismatist, and a commemorative medal of the Count and Countess of Carrara. The artist was still living in the early years

of the nineteenth century, and worked for Pope Pius VII., of whom he engraved several medals.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — A. Durand, *op. cit.*

CORREGGIO, PAOLO DA (*Ital.*). *Vide CAVALLARIO, PAOLO*, da Correggio. In contemporary documents of 1543, 1545, and 1546, this artist's name is recorded as *Paolo da Correggio*.

BIBLIOGRAPHY. — F. M. Valeri, *La Zecca di Reggio Emilio*, *Rivista italiana di Numismatica*, 1894.

CORRIEUIL, JEAN (*French*). Mint-master at Marseilles, in 1543. There is an *écu à la croix blanche* in the Chaper collection, which is attributed to him; distinctive symbol, a heart.

COS, OLIVIER LAURENT (*French*). Engraver of the coins at the Mint of Nantes, *circa* 1749.

COSSA, LUIGI (*Ital.*). Medallist of the first half of the nineteenth century; a pupil of Manfredini, who died in 1850. None of his works are of very great importance. His signature appears on the *R.* of a Prize Medal for Industrial Arts issued at Prague in 1829, and of another of Leonardo da Vinci, 1820. He also engraved medals to commemorate the Visit of the Emperor and Empress of Austria to Milan, 1857; and of Pelagio Pelagi; — Antonietta Pollerini; — Adeodala Turchi, 1821; — Dr Joseph Frank, of Wilna; — Dr Antonio Cagnola, of Milan; — Dr Carlo Colliex, of Turin; — Dr Giuseppe Ferrario, of Milan, 1844; — Dr Pietro Moscati, of Milan; — Dr Giovanni Battista Palletta, of Padua; — Dr Antonio Scarpa, of Pavia; — 6th Congress of Italian Scientists at Milan, 1843; — Dante Alighieri (Cossa's first medal, executed in 1819); — Conte Luigi Tadini; — Salvatore Vigano, Ballet Master at the Vienna Opera; — Coronation of Ferdinand I. at Milan, 1838; — Gaetano Cattanenco, Director of the Milanese Mint and Museum, 1841; — Giovanni Simono Mayr.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Fiala, *op. cit.*

COSSE, MATHURIN (*French*). .. 1520-† 1532. Engraver of the coins at the Mints of Angers and Tours, 1520-1532.

COSSMANN (*Germ.*). Die-sinker at Berlin, 1840.

COSTA, DAMASO DA (*Port.*). Mint-engraver at Lisbon, *circa* 1714.

COSTAGUTI (*Ital.*). Master of the Papal Mint at Rome under Clement X. and the Sede Vacante of 1676. His arms appear on some of the coins struck during that period.

COSTA, TH. (*French*). Signature of the Designer (?) of a medal by H. Dubois, of Garrett (*illustrated*), dedicated to him on his 100th Anniversary by the Portuguese colony at Paris, 4. February 1899.



100th Anniversary of Garrett, 1899.

COSTANZI, CARLO (*Ital.*). Gem-engraver of the eighteenth century, son of Giovanni Costanzi, was born at Naples in 1703, and worked

at Rome, where he acquired celebrity. Mariette mentions that the productions of this clever artist are dispersed all over Europe, and adds : “ L'on prétend que personne entre les modernes n'a aussi bien gravé que lui la tête d'Antinoüs, ce qui est cause qu'on la lui a fait répéter une infinité de fois. Ses copies en ont souvent imposé même à des connaisseurs, qui prétendaient être fort clairvoyants ; et tel est l'effet qu'a produit cette belle copie de la Méduse, dont l'original, admirablement gravé par Solon, est dans le cabinet de Strozzi ¹, et qui fut exécutée, en 1729, pour M. le cardinal de Polignac. Combien de gens y ont été trompés au premier coup d'œil ? Il est vrai que, pour mieux séduire, la copie a été faite sur une calcedoine précisément de même grandeur et de même couleur que l'original, et que tout, jusqu'au nom de l'ancien graveur, est copié dans la plus grande exactitude. ”

This artist engraved some diamonds, which, according to Babelon, show great technical skill ; thus a Leda, and a head of Antinoüs for the King of Portugal. His master-pieces are a cameo-portrait of Cardinal George Spinola, another of the Empress Maria Theresa on a very large oriental sapphire, and a third of Pope Benedict XIV. on a fine emerald. The cutting of this last cameo occupied him two-and-a-half years.

By him are also : Leda and the Swan (signed : **CAVALIER CARLO COSTANZI**) ; — Apollo citharædus (**EQVES COSTANZI F.**) ; — Marsyas (**C. C. F.**) ; — Head of young Herakles ; — Cupid breaking thunderbolt ; — Head of Alexander the Great ; — Bust of Homer (**K. KOCTAN**) ; — Head of Phocion ; — Head of Poseidon (diamond) ; — Head of Socrates (**C. C.**) ; — Head of L. Junius Brutus ; — Roman bust (**COSTANZI**) ; — Charles VI. ; — James Stuart, the elder Pretender, carnelian (3 var.) ; — Sir John Frederick, Bart. (signed : **CONSTANCE. ROME, 1737**) ; — Bust of J. Hamilton ; — Lord Duncannon ; — Head of Cicero (**CAVALIER CARLO COSTANZI F.**), &c.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.* — Mariette, *Traité de la Gravure en pierres fines.* — Raspe, *Tussie's Gems*, 1791.

COSTANZI, GIOVANNI (*Ital.*). Gem-engraver of the eighteenth century ; father of Carlo Costanzi. He resided at Rome, and produced some fine work. Stosch mentions that he engraved the head of Nero on a diamond for Prior Vaini, and his signature, ... **NZI F. R.** occurs on a head of Gordianus Africanus, cut in intaglio.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.*

COSTANZI, TOMMASO (*Ital.*). Son of the preceding, and brother of Carlo. He is said to have also been a skilful Engraver in precious stones.

BIBLIOGRAPHY. — King, *op. cit.*

1. Now in the British Museum.

COSTANZO (*Ital.*). Medallist, who flourished *circa* 1481. His signature **OPVS. CONSTANTII** or **CONSTANTIVS F.** occurs on two medals of Sultan Muhammad II., Obv. Bust of the Ottoman ruler. **R.** Muhammad on horseback, holding whip; only the legends differ.

BIBLIOGRAPHY. — Armand, *op. cit.*

COSTE, DUPEYRON DE LA (*French*). Director of the Paris Mint, under Louis XVI.; distinctive symbol: a stork.

COSTE, JEAN (*French*). Mint-master at Limoges, in conjunction with Jean de Fellenom, 1424-1425.

COSTERT (*Germ.*). Two Mint-wardens of Nuremberg, 1666-1689, bear that name.

COSTKA, BERDOLF VALTIN (*Austr.*). Coin-engraver at the Mint of Hall, 1589-1591, and Innsbruck, 1593-† 1594.

COTEL, BARTOLOMEO (*Ital.*). Coin and Medal-engraver of Rome, 1706-1718. He was employed at the Papal Mint under Clement XI. His signature **B. COTEL** appears on a Scudo of 1708 with **R.** St George on horseback spearing the Dragon, and **C.F.** on another of 1712, struck at Bologna, with cross on **R.** accompanied by the arms of the city and of Cardinal Lorenzo Cazoni.

BIBLIOGRAPHY. — Cinagli, *op. cit.*

COTIÈRES, SIMON (*French*), 1459-1572. Goldsmith and Lapidary of Lyons. There is a medal of 1566 representing Simon Cotières, who was then 99 years old.

BIBLIOGRAPHY. — N. Rondot, *Les orfèvres de Lyon*, Paris, 1888.

COTTA, JULES FRANÇOIS DE (*French*). Director and President of the Paris Medal Mint, born at Paris, *circa* 1711, died on the 22nd January, 1810. He held the office between 1767 and 1804.

COTTARD, JACQUES (*French*). Goldsmith and Coin-engraver at the Paris Mint, 1629-1636; died in 1642.

COTTE, JULES ROBERT DE (*French*). Director of the Paris Medal Mint, 1727-1767.

COTTE, PIERRE (*French*). Goldsmith of Saint-Quentin, who struck the $\frac{1}{4}$ Ecus of 1589, engraved by Mathieu Salé, for the Duke of Longueville, Governor of Picardy.

BIBLIOGRAPHY. — C. Deromé, *La numismatique du Vermandois*, 1891.

COTTIN, PHILIPPOT (*French*). Engraver of Jetons, 1492-1511, and Moneyer at the Paris Mint.

COTTIN, CLAUDE (*French*). Moneyer at the Paris Mint, 1525.

COUANNE, MARC (*French*). Mint-master at Angers, 1522-1527, and 1528-1535.

COUCILS, JEHAN DE (*French*). Mint-master at Villeneuve-Saint-André, 1522-1531.

COUCILS, PIERRE DE (*French*). Mint-master at Villeneuve-Saint-André, 1531-1533.

COUCHÉ, CLAUDE LOUIS AIMÉ (*French*). Mint-engraver at Besançon, 1739-1742.

COUCHÉ, FRANÇOIS LOUIS (*French*). Medallist and Engraver, born at Paris in 1782; Engraver there, *circ.* 1807-1839.

COUDRAY, FRANÇOIS GASTON (*French*). Contemporary Sculptor, born at Billancourt-sur-Seine; pupil of Pécou. He has exhibited numerous Portrait-medallions at the Paris Salon, from 1886 to 1893, amongst these two of M. and M^{me} J. Florange.

COUDRAY, GEORGES CHARLES (*French*). Contemporary Sculptor, born at Paris; pupil of Falguière, Thomas, and Allouard. At the Salon of 1891 he exhibited a bronze medal representing the French Republic.

COUDRAY, MARIE ALEXANDRE LUCIEN (*French*). Contemporary



Orpheus.

Sculptor and Medallist, born at Paris on the 21st of February 1864;

entered the Ecole des Beaux-Arts in 1882; pupil of Dumont, Thomas, Allouard, and Ponscarne; Grand Prix de Rome in 1893 for a bas-relief representing Orpheus at the Gates of Hell; Mention at the Salon of 1896; Silver Medal at the Universal Exhibition of 1900.

Coudray's principal medallic works are: Orpheus (*illustrated*); — Adam and Eve recovering the body of Abel; — S^{te} Blandine; — French Souvenir; — Winged Genius protecting Humanity against the strokes of Destiny; — A Snare; — A Study; — Leopold II., King of the Belgians; — Gallia; — and a collection of Portraits of Men, Ladies, and Children; — The Sports; — Viticulture; — Fencing; — Victory and Discobolus; — France spreading civilisation in her Colonies; — Lisette (*illustrated*); — Paul et Lisette; — Vierge au lys; — Triumph of Amphitrite; — Idyll, &c., and Portrait-medallions, some of which were exhibited at the Paris Salon, since 1892.



Lisette.

This artist has devoted most of his time to Medal-engraving and imitated the artists of the Renaissance, by preparing his own castings, not without meeting with the greatest success.

BIBLIOGRAPHY. — *Information kindly furnished by the artist.* — R. Marx, *op. cit.* — *Gazette numismatique française*, 1902.

COUGNY, M^{me}, née JULIE MORIZOT (French). Contemporary Sculptor, and author of some medallions, three of which were exhibited at the Salon of 1882.

COUGNY, LOUIS EDMOND (*French*). Contemporary Sculptor. At the Salon of 1870, he exhibited a medallion of M. F. M***, in 1873 that of M. F***, and others of Marshal Mac-Mahon, and Comte de Savigny de Moncorps, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COULDRAY, JEHAN DE (*French*). Mint-engraver at Angers, 15. September 1489 to 10. February 1507 (N. S.)

COULOMB, PIERRE, dit **FOULIAUD** (*French*). Moneyer at Limoges, 1562-1565.

COULON, PIERRE (*French*). Mint-master at Villefranche, 1541. His son, of the same name, held the same office, some time later.

COULOMBE. *Vide* **MICHEL COLOMB**.

COUQUEAUX, FRANÇOIS THÉOPHILE (*French*). Contemporary Sculptor, born at Niort; pupil of Flandrin. By him is a Prize Medal of the National Society for the Encouragement of Agriculture.

COURBE, M^{lle} MARIE PAULE (*French*). Contemporary Sculptor; pupil of Delorme, Hiolle, and Chapu. She is the author of several Portrait-medallions, which, since 1869, have met with some success at the Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COURCOL, HUGUES (*French*). Comptroller, then Master of the Mint at Nancy, 1558-1559. Under him, Thalers, Testons, and Quarter Testons were struck.

BIBLIOGRAPHY. — H. Lepage, *Les graveurs de monnaies et médailles des ducs de Lorraine*, Nancy, 1875.

COURIGUER, JOSEPH ANTON (*Swiss*). Sculptor, and Engraver of Einsiedeln (canton Schwytz), born in 1750. He worked for Mudie's Series of National Medals, and executed the R^l. of the piece commemorating the death of Sir John Moore at Corunna, 1809. His signature appears as **COURIGUER SC.** Dr Weber mentions that "this artist was probably one of the Swiss Curigers, known for their small portraits in coloured wax." He also engraved a Cameo-portrait of the Duke of Wellington.

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — Cochran-Patrick, *Scottish Medals*, Edinburgh, 1884. — J. Mudie, *Historical and Critical Account of a Grand Series of National Medals*, London, 1820.

COURQUIN (*French*). A Manufacturer and Publisher of modern artistic medals, badges, works of art, &c., residing at Paris.

L. FORRER. — *Biographical Notices of Medallists*. — I.

COURT, JEAN DE LA (*Belg.*). Mint-master at Bruges, and Brussels, 1712-1713; Seal-engraver to Charles VI.; † 8. July 1725.

COURTOT, JOSEPH (*French*). Medallist of the end of the eighteenth and beginning of the nineteenth century. He was born at Belfort, Alsace, in 1760. There is a medal of 1790, signed by him, on the Regeneration of France, and another of 1791, struck in honour of Philippe Frédéric, Baron de Dietrich, Mayor of Strassburg; also one of 1810, commemorating the arrival of the Empress Marie-Louise at Strassburg. Although this engraver may have resided some time at Paris, he lived from 1791 to 1810 at Strassburg.

BIBLIOGRAPHY. — Millin, *op. cit.* — Edwards, *op. cit.* — Bolzenthall, *op. cit.*

COUSEMAKER, JEAN DE (*Belg.*). Mint-master at Bruges, 1764-1780.

COUSIN, BONAVENTURE (*French*). Goldsmith, who worked as an Engraver and produced some jetons: 1568. Claude Gouffier; — 1570. Gendarmerie de France, with the motto of Henri, Duke of Anjou; — 1571-2. Léonor Chabot, Comte de Charny, Grand Ecuyer de France.

BIBLIOGRAPHY. — A. Barre, *op. cit.* — Mazerolle, *op. cit.*

COUSIN, JEHAN the Elder (*French*). Probably the brother of Jehan II. Cousin, 1535-1538. He engraved jetons: 1535. Commissioners of the Louvre Treasury; — 1538. Jean Laguerre.

A Goldsmith of the name of Jean Cousin was one of the makers of the gold medal which was presented in 1506 to Louis XII. on his visit to Bourges.

COUSIN, JEHAN (*French*). Goldsmith, Medallist, and Coin-engraver. He was born in 1504 or 1509 and employed at the Paris Mint, 1534-1563, living on the Notre-Dame bridge; he died in December 1563. He engraved the following jetons: 1548-1563, Jetons (4000 of which were executed) for the members of the Privy Council; — 1554, Jetons for Michel Tambonneau, President of the Chambre des Comptes; — 1556, Jetons for Guillaume Chevalier, Seigneur de Bagneux; — 1557, Jeton of a similar nature. Obv. Arms of France R. DONEC TOTUM IMPLEAT ORBEM; — 1558, Jeton for the King's secretaries and the French Royal House; — 1559, Jeton for Francis II., Leg NIL NISI CONSILIO. Royal arms. R. FRANCISCUS SECUNDUS DEI GRATIA FRANCORUM REX. 1560; Crowned F; — 1563, Jeton for Louis de Bourbon, Prince de Condé R. NON EST MORTALE QUOD OPTO.

BIBLIOGRAPHY. — A. Barre, *Graveurs en Médailles de la Renaissance française*, Annuaire de la Société de numismatique, 1867.

COUSSILS, JEAN DE surnamed **AGAFFIN** (*French*). Mint-master and Engraver at Villeneuve-lez-Avignon, *circ.* 1522-†1542.

COUSTOU, NICOLAS (*French*), 1658-1733. Sculptor, who executed a number of statues for the Louvre, the Tuileries Gardens, the Palais-Royal, Versailles, &c. He also produced several Portrait-medallions in stone, such as those of the Prince de Conty, and of Edouard Colbert de Villacerf, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COUSTURE, JACQUES (*French*). Mint-master at Limoges, 1519-1521, 1527-1532.

COUTAUT, L. (*French*). Die-sinker, whose signature occurs on a medal commemorating the cholera visitation at Ricey, Haute-Rive, 1864.

COUTEAU, ÉMILE ANATOLE (*French*). Gem-engraver, born at Paris; pupil of J. Hosser. The following gems were exhibited by him at the Paris Salon: 1897. Day and Night, sard cameo; — 1898. Spring days, cameo; — Le Colin-Maillard, cameo; — 1899. Head of Psyche, cameo; — Camée fantaisie, red jasper.

COUTO, CYPRIANO DO (*Portug.*). Goldsmith, and Mint-engraver at Lisbon, 1641-1646.

COUTTS, W. G. (*Amer.*). Author of a Portrait-medal of Dr E. K. Kane, the famous arctic explorer (*Amer. Journ. of Num.*, 115).

COUZEAU, JEAN (*French*). Mint-engraver at Villefranche en Rouergue, 1528.

COVE, ALAN DE (*Brit.*). Mint-master at St Edmundsbury, 12th year of Edward II.

COYPEL, NOEL (*French*). Painter and Medallist of the second half of the seventeenth century; occupied the post of Director of the French Academy at Rome. There is a portrait-medal of the artist by himself.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

COYSEVOX, ANTOINE (*French*). Sculptor of Lyons (1665 † 1720); author of a Portrait-medallion of Louis XIV., the engraving of which was entrusted to Le Blanc and Duvivier.

BIBLIOGRAPHY. — N. Rondot, *Les Médailleurs lyonnais*, Mâcon, 1897.

C. P. Vide CHRISTIAN, PFAHLER. Mint-master at Schleswig, 1668-1672, and 1676; Emden, 1673-1674; Jever (Anhalt), 1675-1691.

C. P. *Vide* **CHRISTOPH PFLUG**. Mint-master at Magdeburg, 1672-1678, and 1682; Zerbst, 1674-1690. He died at Dessau in 1693.

C. P. *Vide* **CARL PFEUFFER**. Medallist of Berlin, 1820-1861, born at Suhl in 1801.

C. P. S. *Vide* **CHRISTIAN PHILIPP SPANGENBERG**. Warden of the Mint at Clausthal, 1716, Mint-master, 1725, Director of the Mint, 1729-1751.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

C. R. *Vide* **CASPAR RYTKER**. Mint-master at Olkusz, 1593-1604.

C. R. and acorn. *Vide* **CONSTANTIN ROTH**. Mint-master at Dresden, 1640-1678.

C. R. or **C. R.** *Vide* **CARL RADNITZKY**. Medallist of Vienna, second half of the nineteenth century.

C. R. *Vide* **JOHANN CHRISTIAN REICH**. Die-sinker at Fürth, born 1740, † 1814.

C. R. D. *Vide* **CHARLOTTE REBECCA DAMISET**. Medallist of Hanau, 1761-1765.

C. R. K. *Vide* **CARL REINHARDT KRUGER**. Die-sinker at Dresden, born 1791

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

CRAECAN, C. (?) This artist's name is found on a gem of red jasper engraved with a figure of Bacchus holding thyrsos and vase.

CRANE, SIR FRANCIS (*Brit.*) Was granted, with the Dowager Duchess of Richmond on the 11th of July, 1626, a patent for the issue of a legal currency of farthing tokens.

BIBLIOGRAPHY. — Montagu, *Copper Coins of England*, London, 1885.

CRANFIELD, RANDALL (*Brit.*). Mint-master at London, from 1623 to 1625, when he was removed for misconduct.

CRANSTON, J. K. (*Amer.*). Author of a medal of the American Numismatic Association. This Die-sinker resides at Galt, Ontario.

CRATERUS (*Greek*). Fictitious signature found on a gem of the Stosch (now Berlin Museum) collection; the sard represents the Ephesian Diana.

BIBLIOGRAPHY. — King, *op. cit.*

CRAUER, WILHELM (*Swiss*). Engraver of the first half of the

eighteenth century, who worked at Sion (Valais). Hedlinger was one of his pupils.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CRAUK, GUSTAVE ADOLPHE DÉSIRÉ (*French*). Sculptor, born at Valenciennes, in 1827; pupil of Pradier. Besides a large number of fine statues, busts, &c. this artist has also produced some Portrait-medallions in marble of Marshals Mac-Mahon, Pélissier, Malakoff (Duc de), and Niel, and of stage celebrities: M. Saisson, M^{lle} Favart, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GRAVEAU, JEAN (*French*). Mint-master at Tournay, 15. April 1628 to 23. April 1643.

CRAWFORD (*Brit.*). A Glasgow Die-sinker of the early part of the nineteenth century. His signature appears on a medal of the Corporation of Glasgow, undated, with armorial bearings of the City on Obv. and a seated figure of Justice on R.

BIBLIOGRAPHY. — Cochran-Patrick, *op. cit.*

CRAWINKEL. *Vide* **KRAUWINKEL**. Nuremberg Engraver of counters in the seventeenth century.

CRAYEN, THOMAS (*French*). Moneyer to the Duchy of Bouillon, 1614.

CRAYWINCKEL, GILLE (*Belg.*). Mint-master at Luxemburg, under Philip IV., 1638-1644.

CRAYWINCKEL, LIÉVIN VAN (*Belg.*). Mint-master at Bois-le-Duc, 1620-1624, also at Luxemburg, under Philip IV., 1632-1638.

CREITZ, JOHANN (*Germ.*). Mint-master at Culmbach, 30. July 1621 — 30. December 1621.

CREMAHAN (*French*). Engraver of jetons at Tours, *circ.* 1411.

CREMASCO, BARTOLOMEO (*Ital.*). Son of Marco Cremasco, succeeded his father as Master of the Mint at Milan, 10th December, 1610 to 31st July, 1613.

CREMASCO, MARCO (*Ital.*). Mint-master at Milan, 8th August, 1591 to 6th August, 1594, and 1st January 1595 to the end of the year; again from 13th February 1608, to 10th December, 1610.

CREMONA, ANDREA DA (*Ital.*). *Vide* **GUZZALOTTI, ANDREA**. This medallist is erroneously termed Andrea da Cremona, by Bolzenthall, and also by Mr C. F. Keary in his *Guide to the Exhibition of Italian*

Medals, on the authority of old writers, Cicognara, Venuti, &c., but Friedländer and Armand have established beyond doubt that the author of the medal of Pope Pius II. is Andrea Guazzalotti, who is the same artist as Andrea G. Pratense of whom several other fine medals are known.

CREMONA, CESARE DA (*Ital.*). Mint-master at Milan, 21st August, 1563 to 14th July, 1564.

CRÉPET, LÉON (*French*). Contemporary Sculptor and Medallist, born at Paris. In 1903 he exhibited at the Salon a Portrait-plaquette of Alphonse Daudet and a Bronze medal with Bust of a Child, etc.

CRESCENS (*Greek*). Fictitious signature, which appears on a Poniatowski gem, on sard, representing a Harp-player (KPHCKHC).

BIBLIOGRAPHY. — King, *op. cit.*

CRETTE, FRANÇOIS (*French*). Engraver of the coins at the Mint of Tours, 1732-1734.

CRISSEMBIEN, PIERRE (*Belg.*) was appointed Engraver of coins at the Antwerp Mint under Louis de Male, 1356, but as Brabant only belonged to the Count of Flanders for the short period of two months, it is doubtful whether any coins were issued at the above Mint and by this Engraver. In 1357, he was nominated *tailleur des fers* at the Mint of Malines, on the 7th August; then at Tournai, 1385-† 1400.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.* — *Revue belge de numismatique*, 1891, p. 276.

CRIVELLI, GIANPIETRO (*Ital.*). 1463-1552. Milanese Goldsmith and Jeweller; worked at Rome from 1508 to 1552. He is thought to be the author of a medal of himself, with bust on obv. and inscription: IOAN.PIETRO.CRIVELLI within shield on R. (in Turin Museum); and also of another of Benedetto Crivelli (Brera Museum).

CRII, L. (*Ital.*). Signature of a North Italian Sculptor, *circ.* 1770, on a Bronze Plaque in the Victoria and Albert Museum, Figures making an offering on Altar of Love.

CRIZ (*Germ.*). Contemporary Die-sinker. I have seen a medal by him of John Huss, dated 1869.

BIBLIOGRAPHY. — Armand, *op. cit.*

CROCQUEFER, EUGÈNE ADOLPHE (*French*). Contemporary Sculptor, born at Pontoise; pupil of J. Lequien. By him are: 1886. La Semaine (seven plaquettes in silver); — 1887. Fiammetta; —

1889. Amphitrite; — The Mirror; — The Well; — Rape of a Sabine; — Spring; — 1893. Arts; — 1894. Winter; — 1895. Plaquette in silver *repoussé*, etc.

CROCQUET, GUILLAUME (*French*). Mint-master at Arras (Artois), 14th September, 1627 to 12th May, 1629.

CROCK, CLAUDE (*French*). Painter and Engraver of Nancy, 1545-1556.

CROCK, CLAUDE (*French*). Son of Demenge Crock, Goldsmith, and Engraver at the Mint of Nancy, *circa* 1641-1661.

CROCK, DOMENGE (*Belg.*). Engraver of the coins at the Mint of Nancy under Henri II. of Lorraine, 1611-1634. He also produced some fine medals, and numerous official and private seals, as well as jetons for the city of Nancy.

BIBLIOGRAPHY. — H. Lepage, *Notes et documents sur les graveurs de monnaies et médailles en Lorraine*, 1875. — Mazerolle, *Médailleurs français*, 1902.

CROCK, FRANÇOIS (*French*). Medallist of Nancy, 1680-1727. He engraved in 1703 four medals of Duke Leopold of Lorraine, Elizabeth Charlotte d'Orléans, Duchess of Lorraine, and Princes Charles and François of Lorraine. These medals are not of great merit.

BIBLIOGRAPHY. — H. Lepage, *op. cit.*

CROCK, NICOLAS (*French*). Goldsmith, and Engraver at Nancy, at the beginning of the seventeenth century.

CROES, FRÉDÉRIC (*Belg.*). Seal-engraver of Antwerp. He is mentioned in contemporary documents between 1555 and 1557, and must have enjoyed some reputation, as important work was entrusted to him from Brussels and Malines. He engraved the seal and counter-seal which were used by the Council of Brabant after the accession of Philip II. to the Spanish throne, and was paid the sum of 152 Livres for this work. This artist is also the author of the seal of Malines, 1556, which was engraved on the same occasion. The seals were only used for the space of two years, as on the death of Mary, Queen of England, and consort of Philip II., the Spanish King relinquished his titles of King of England and France, which figured on them.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*

CROISSANT, NICOLAS (*French*). Mint-master (for the silver currency) at Tours, 1339-1342.

CROISSEMBIEN, JEAN DE (*French*). Mint-engraver at Tournai, 1395-1400.

CROISSEMBIEN, PIERRE DE (*French*). Mint-engraver at Tournai, 1385-† 1400.

CROISY, ARISTIDE (*French*). Contemporary Sculptor of note, created an officer of the Legion of Honour in 1885. He has occasionally executed Portrait-medallions, none of which have come under my notice.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CROIZET, HIPPOLYTE ÉMILE (*French*). Contemporary Sculptor, born at St. Mandé; pupil of Gauthier, Deloye, and Levillain. By him are : 1894. Harvesters at rest, plaquette ; — Portrait-medallions : Alexandre Courcier ; — Maurice Colin ; — 1895. The French Republic ; — Diana, &c.

CROKER, JOHN, otherwise **IOHANN CROCKER** (*Brit.*). A distinguished Medallist, born at Dresden, 21st October 1670, died at London, 21st March, 1741. He was first apprenticed to a jeweller, but after visiting Germany and Holland, he came to England, in 1691, where he learnt die-sinking. In 1697, he was appointed Assistant-engraver to the London Mint, and in 1705, on the death of Harris, Chief-engraver, he succeeded him in this post, which he held until his death.

The following biographical notes of the artist are reprinted from an article in the *Numismatic Chronicle*, 1853.

“Johann Crocker was a native of Saxony, born at Dresden. It appears that he accommodated his name to Croker, as more suitable to the English pronunciation. On a medal of Queen Anne, struck in commemoration of the battle of Blenheim in 1704, he spells his name *Croker*.

“The father of our artist, who was a distinguished woodcarver and cabinet maker to the Electoral Court of Saxony, died, leaving him, very young, with several other still younger children. Happily, however, his mother, whose maiden name was Rosina Frauenlob, took great care of their education, as Croker in later years often mentioned with gratitude. When he had attained a sufficient age, his god-father, who was a near relation, and an eminent goldsmith and jeweller at Dresden, having observed his talents, took him as an apprentice to himself.

“Young Croker proved very industrious, and soon made great progress. There is so much affinity between the art of jewellery and of goldsmith's work on the one hand, and that of die-sinking and medal-engraving on the other, that Croker was led at an early age to devote his leisure hours to this latter occupation, and for that purpose endeavoured to improve his knowledge of drawing and modelling. Notwithstanding the progress that he made, he still

thought it advisable to consider these studies merely as secondary, until an opportunity should offer itself for turning them into account. After the expiration of his apprenticeship, he commenced travelling in the practice of his profession, and visited most of the great towns of Germany. He afterwards went to Holland, and thence to England, where he arrived towards the end of the year 1691. He there engaged himself to an eminent jeweller, and applied himself so zealously to his profession, as to obtain in a few years the reputation of a skilful master.

“He did not however neglect any opportunity of improving himself in medal-engraving, and the progress he had already made so stimulated his desire for distinction, that he resolved to apply more time to the art, and was so successful in his studies that he at length adopted, as his principal profession, that which he had formerly regarded only as a secondary occupation. After working some time exclusively as a medallist, Croker became known in that capacity to many influential persons, particularly to those who had the administration of the Royal Mint, and in token of the high opinion entertained both of his diligence and ability, he was appointed in 1697 an assistant to the chief engraver of the Mint.

“Owing to the unusually large amount of the silver coinage required at that time, Croker was overwhelmed with work which, with all his talent and application, he found very difficult to complete; indeed the conduct of such a business as the Mint was no small trial for a beginner. Such however was his activity and skill, and with such faithfulness and unwearied diligence did he discharge his duty, that he soon gained the esteem of all his superiors. As it happened at that period that the chief engraver was prevented by circumstances from giving more than a general inspection to the operations of the Mint, the practical execution of his work was soon entrusted to Croker; so that the business may be said to have been conducted jointly by them. This arrangement continued during the remainder of the reign of William III., from which period we have a medal by Croker in commemoration of the Peace of Ryswick.

“After the accession of Queen Anne in 1702, the first production on which he was engaged was the Coronation medal. It is also required of the chief engraver of the Royal Mint, to make the original dies for all the obverses of the standard coins, which consisted at that time of fourteen varieties, four in gold, eight in silver, and two in copper. It may be easily conceived how much labour and diligence was required for the accomplishment of such a task, especially at the beginning of a new reign. Croker, however, by his indefatigable industry performed it to the entire satisfaction of his superiors. After the decease of the chief engraver,

which happened in 1705, Croker, by a diploma dated the 17th of April of the same year, was nominated to the office. About the same time he took to himself a wife, and like Esau, took one of the daughters of the land, marrying a Miss Franklin, of a well-known family in England, with whom he lived thirty years in matrimonial bliss. She died in 1735, having had only one daughter, who died young.

“Having a nephew at Dresden, named Maurer, who was a skilful seal-engraver and die-sinker, Croker applied to him to come over and join him in London. His prosperous marriage contributed much to his general happiness, and to that serenity of mind so necessary to the successful performance of the duties of his office. He was also still in the enjoyment of the full vigour of life.

“Early in the reign of Queen Anne, England became involved in a war, which was however distinguished by so many gallant and glorious actions, that abundant opportunities occurred for the execution of medals to commemorate these achievements, as well as upon other occasions connected with state events, so that during this reign, though of little more than twelve years’ duration, twenty-nine different medals were brought out by Croker, besides many others designs begun by him, but which having been rejected by the authorities were never executed.

“Although he availed himself now and then of the aid of an assistant, his activity and diligence are still deserving of admiration, in finding so much time to devote to the execution of medals without neglecting the regular and highly important duties of the Mint.

“At the commencement of the reign of George I., in 1714, the labours of Croker were increased by the demand for the immediate preparation of the coronation medal, and others connected with the accession of that monarch to the throne; for instance, the medal of his arrival in England. A change was also necessary in the entire coinage of the realm. The Peace of Utrecht, which brought a large quantity of gold and silver into the Mint, doubled for several years the business of coinage. Notwithstanding this difficulty, nine medals executed by Croker’s own hand, appeared during the reign of George I., which lasted scarcely thirteen years.

“Though the increase of years was by no means observable in his works, yet the authorities of the Mint determined to relieve him in his old age, and they accordingly chose a young man of good family, patronised by the king and the government, with the intention of giving him to Croker as an apprentice and assistant. Scarcely, however, had he arrived to do service in that capacity, when death made his intention void, before he had derived the expected benefit from his instructor. Croker was therefore obliged

to take upon himself once more the entire burden of business, commencing immediately after the accession of George II. in 1727, with the coronation medal of His Majesty and Queen Caroline, and afterwards retaking into his own hands, not merely the general superintendence of the Mint, but the execution of all the obverses for the dies of the current coins. And though an endeavour was again made to procure a second assistant for him, this was not accomplished until the year 1729. Activity had become so essential to the artist as to be almost second nature, and he could not remain without occupation; he accordingly very seldom availed himself of any assistance, especially in the ordinary business of the Mint. He executed with his own hand all the five medals published during his life-time in George the Second's reign, employing occasionally an assistant for the reverses only. Happily he possessed even in his old age an unusually fine eyesight, and enjoyed excellent health, which enabled him to fulfil to the last his duties to the Crown, which he had served so long and so zealously. This continued until the last two years of his life, when the inevitable infirmities of old age made their appearance, not however so severely as to confine him to his bed. The fatigues of business had exhausted nature, and he became gradually weaker, notwithstanding which he occupied himself occasionally in the superintendence of his department, employing the remainder of his time in reading instructive and devotional books; and though throughout life he had never, even when most laboriously engaged, neglected the duties of religion,



Battle of Ramillies.

he now devoted himself more exclusively to such thoughts. In this praiseworthy manner he ended his life on the 21st March 1741 at the age of 71. He left behind him the reputation of an honest man, a good Christian, and a faithful and diligent servant of the Crown of England."

Croker executed the following medals: The State of Britain after the Peace of Ryswick, 1697; — Accession of Queen Anne, 1702 (2 var.); — Coronation, 1702; — Investiture of Prince

George of Denmark, consort of the Queen, as Commander-in-Chief, 1702; — Expedition to Vigo Bay, October 1702; — Capitulation of Towns on the Meuse, 29th October 1702; — Cities captured by Marlborough, 1703 (2 var.); — Queen Anne's Bounty, 1704 (2 var.); — Battle of Blenheim, 13th October 1704; — Capture of Gibraltar, and Naval Engagement off Malaga, 1704; — Barcelona relieved, 12th May, 1706; — Battle of Ramillies, 23rd May 1706, 2 var. (*illustrated*); — Union of England and Scotland, 1st May 1707; — Another, on the same event, *R.* by



Battle of Almenara.

Samuel Bull (2 var.); — Attempted Invasion of Scotland, 24th May 1708; *R.* By Samuel Bull; — Battle of Oudenarde, 11th July 1708; — Capture of Sardinia and Minorca, 30th September 1708; — Jeton on the same event; — Citadel of Lille taken, 9th December 1708; — City of Tournay taken, 29th July 1709; — Battle of Malplaquet, 11th September 1709; — Mons taken, 21st October 1709; — Douai taken, 25th June 1710; — Battle of Almenara, 27th July 1710 (*illustrated*); — The French Lines passed, and Bouchain taken, 14th September 1711; — Peace of Utrecht, 11th April 1713. *R.* Britannia seated; — Another, on the same event, Britannia standing; — Medalllic portrait of Anne; — Arrival of George I. in England, 29th September 1714; — Entry of George I. into London, 20th September (O. S.) 1714; — Coronation, 31st October 1714; — Battle of Sheriffmuir or Dunblain, 13th November 1715; — Preston taken, 13th November 1715; — The Act of Grace, 15th July 1717 (2 var.); — Treaty of Passarowitz, 21st July 1718; — Naval Action off Cape Passaro, 11th August 1718; — Caroline, Princess of Wales, 1718; — The Order of the Bath revived, 1725; — Sir Isaac Newton, † 20th March 1727 (*illustrated*); — Coronation of George II., 11th October 1727; — Coronation

of Queen Caroline, 11th October 1727; — Second Treaty of Vienna, 16th March 1731; — Medal of the Royal Family, 1732; — Portrait-medallion in ivory of the famous painter, Sir Godfrey Kneller (*illustrated*), actual size, 94 mill., &c.



Sir Isaac Newton.

As already mentioned, Croker cut the dies for the successive coinages of William III., Anne, George I., and George II (first issue). He was succeeded at the Mint by Tanner, the engraver of the Jernegan's Lottery Medal, wrongly attributed to Croker by Vertue, who mentions that 30.000 specimens were struck. The medal in question is that presenting Minerva on Obv., and Queen Caroline on R. watering a grove of palm-trees, with legend : GROWING ARTS ADORN EMPIRE.

The coins engraved by Croker under the reigns of William III., Anne, George I. and George II. excel in style and workmanship and rank amongst the best productions of the British coinage, although Thomas Simon, Pistrucci and William Wyon have surpassed him



Queen Anne Farthing (type 1).

in many respects. On account of their artistic merit, mention may be made in passing of Queen Anne's farthings, which are pro-

bably the work of Croker and his assistants, Samuel Bull and Gabriel Clerk. Six distinct varieties exist in the British Museum; they are as follows: 1. Obv. ANNA AVGVSTA. Diademed head of the Queen to l. R. PAX.MISSA.PER.ORBEM. Peace, holding olive-branch, in biga to r.; ex. 1713 (*illustrated*); — 2. Obv. ANNA.DEI.GRATIA. Bust similar. R. BRITANNIA. Britannia seated on globe beneath a portico; ex. 1713; — 3. Obv. Similar. R. BRITANNIA. 1713. Britannia seated to l.; — 4. Obv. ANNA.DEI.GRATIA, legend sunk. Diademed bust of the Queen to l. of inferior work. R. BELLO.ET.PACE. Britannia erect, with an olive-branch in her right hand, and in the left a spear. (The



Ivory Portrait-medallion of Sir Godfrey Kneller, by Croker.

late Mr H. Montagu in a paper published in the Num. Chron. 1887, "*Queen Anne's so-called 'Bello et Pace' Farthing*" attributes this piece to Samuel Bull, and considers it simply as a jeton, an opinion which is not shared by most numismatists); — 5. Obv. ANNA REGINA. Diademed bust to l. R. BRITANNIA. Britannia seated to l.; ex. 1714; — 6. Obv. ANNA DEI GRATIA. Similar bust. R. Similar. These pattern farthings are known in gold, silver and copper, and some types are very rare, such as varieties nos 1 and 2 and especially no 3, which never turns up in fine condition. — Besides these, a large number of trumpery tokens of *brass*, thinner than the real copper farthings, exist which are simply worthless counters by unknown artists.

The Halfpennies of the same reign were probably also the work of Croker and his assistants. Besides the ordinary issues, Montagu describes ten varieties of patterns.

In the Murdoch Collection of Medals, dispersed in June 1904, an unpublished Portrait-medallion in ivory of Sir Godfrey Kneller (*illustrated*) realized £ 25.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of the History of Great Britain and Ireland to the Death of George II.*, London, 1885. — J. G. Pfister, *Memoir of Johann Croker*, Numismatic Chronicle, London, 1852, and Numismatic Circular, August 1894. — Van Loon, *Histoire métallique des Pays-Bas*, 1732. — A. J. C. van Geemund, *Het Leven en de Werken van den Stempelsnijder Johann Croker (1670-1741)*, Tijdschrift van het Ned. Genoot. Voor Munt-en Penningkunde, Amsterdam, 1894, and Numismatic Circular, August and September 1894. — H. A. Grueber, *Guide to the Exhibition of English Medals at the British Museum*, London, 1891.

CROLL, ERNST DIETRICH (*Germ.*). Mint-master at Weilburg, 1749-1752, Leipzig, 1753-1763, and Dresden, 1764-1778. His initials **E. D. C.** or simply the letter **C** appear on the currency issued under him. He died in 1778.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

CRONBERG, JOSEPH (*Austr.*). Mint-master at Vienna, 1766-1780.

CRONENBERG, JOHANN EBERHARD VON (*Germ.*). Mint-master at Friedberg in der Wetterau, 1577-1617.

CRONIOS (*Greek*). Historians record the name of this Gem-engraver, of whom no work is known to exist. The signature **KPO-NIOC** appears on some modern gems by Natter and other artists, who signed their productions with antique names, such as those of Phrygillos, Pergamos, Olympios, Onatas, Pyrgoteles, Athenion, Dioscorides, Solon, Aspasios, Agathopus, Pamphiles, Eutyches, Hyllus, Aulus, Epitynchanus, Evodus, Tryphon, and other Greek and Roman glyptists, in order to deceive purchasers. With the signature of Cronios, King mentions a Perseus on sard in the Duke of Devonshire's collection, and a Terpsichore of the Andreini cabinet.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.*

CRONIUS (*Roman*). Gem-engraver, apparently anterior to the time of Augustus. Pliny places his name between that of Pyrgoteles, Alexander's contemporary, and that of Dioscorides, who flourished under the reign of Augustus. King mentions that " the signature of Cronius appears at the side of a standing figure of Terpsichore, a design afterwards repeated by Onesas and Allion ".

It is possible that Cronius is only a fictitious signature used by a more modern engraver *Vide* **CRONIOS**.

BIBLIOGRAPHY. — King, *op. cit.*

CROPANESE, FILIPPO (*Ital.*). Medallist of the second half of the eighteenth century. He is the author of a medal of Prince Henry, Cardinal of York, struck at Rome, in 1766, for presentation by the Cardinal to his friends. On the Obv. is the bust of the Pretender, whilst the R. presents Religion holding the Bible and cross, with the British lion, a crown, and a cardinal's hat at her feet, and the legend : NON·DESIDERIIS·HOMINVM·SED·VOLVNTATE·DEI. The artist resided at Rome for some time, and while there worked for Pope Clement XIV., of whom he executed medals : one of 1771 with R. Museum Clementinum, and another undated, with R. Christ in the attitude of blessing ; he engraved also the coins of that Pontiff, which bear his initials F. C. His signature **F. CROPANESE** appears further on a medal of Duke Ferdinand of Parma R. Comedy and Tragedy crowned by winged Genius above, and on others struck in honour of the Empress Maria Theresa, Cardinal Henry of Evreux, 1766, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Cochran-Patrick, *op. cit.* — F. Krohn, *Thomson's Catalogue of Medals*, Copenhagen, 1867.

CROS, CÉSAR ISIDORE HENRI (*French*). Contemporary Sculptor, born at Narbonne in 1840; pupil of Etex, Jouffroy, and Valadon. His signature appears on a number of Portrait-medallions : M. A. G***, 1864 ; — M^{me} L***, 1868 ; — M^{me} Jeannine Dumas, 1872 ; — Prize Medal for the Preservation of Forests and picturesque scenery, 1904 (commissioned by the Société des Amis de la Médaille), &c. He belongs to the school of David d'Angers, whose pupils have brought medallic art to such a high standard of late years.

BIBLIOGRAPHY. — R. Marx, *op. cit.* — Chavignerie et Auvray, *op. cit.*

CROS, HENRI (*French*). Contemporary Sculptor, born at Narbonne ; pupil of Jouffroy, and Etex. By him are various Portrait-medallions cast in bronze : 1883. M^{me} E*** ; — 1884. Flora ; — 1888. Marcelle Cros, &c.

CROSS, P. F. (*Amer.*). Mint-engraver at Philadelphia (U. S. A.) under James B. Longacre. He was born in Sheffield, and served for several years at the U. S. mint ; died in 1856. He is also the author of some medals, and his signature occurs on the obv. of the Ingraham medal.

CROUZET, JEAN BAPTISTE (*French*). Contemporary Sculptor, born in 1825, pupil of F. Rude. In 1879, and again in 1882, he executed

a Portrait-medallion of the great actress Sarah Bernhardt, but there are a number of others of various private persons as well as public celebrities, by the same artist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CROZATIER, CHARLES (*French*). 1795-1855. Sculptor of the first half of the nineteenth century. He was a first-rate modeller and founder, and was employed by die-sinkers, jewellers, and art workers. He was a pupil of Cartelier.

CRUMM, PAUL FRIEDRICH (*Germ.*). Mint-master to the Dukes of Saxe-Coburg, *circa* 1686. A Gulden of 1686 bears his initials.

CRUSIUS, JOHANN (*Germ.*) of Schweidnitz. Mint-master at Glogau, 1621.

CRUZ, DUARTE ELISIARIO DA (*Port.*). Mint-engraver at Lisbon, 1758.

C. S. Vide SZYDŁOWIECKI. Mint-master and treasurer at Krakow. His initials appear on the Polish currency issued at that Mint from 1532 to 1535.

C. S. Vide CHRISTIAN SCHIRMER. Warden of the Mint at Danzig, 1623-1673.

C. S. Vide CONRAD STUTZ. Die-sinker at Fürth, and Mint-master to the Franconian Circle, 1622-1654.

C. S. Vide CASPAR SIEVERSEN. Mint-master at Stralsund, 1636-1662.

C. S. Vide CHRISTOPH SCHULZ. Mint-master at Elbing, 1671-1672.

C. S. Vide CHRISTIAN SCHMIDT. Warden of the Mint at Dömitz, 1675-1676; he also worked for Wismar.

C. S. Vide CHRISTOPH SCHNEIDER. Die-sinker at Copenhagen, 1678-1698.

C. S. Vide CHRISTOPH SUCRO. Mint-master at Stettin, 1677-1681.

C. S. Vide CHRISTOPH STRIKKER. Warden of the Mint at Berlin, 1675; Mint-master, 1697, and again Warden in 1713; † 1715.

C. S. Vide C. SCHMALTZ. Die-sinker at Stuttgart, 1737-1738.

C. S. Vide CHRISTIAN SCHIRMER. Warden of the Mint at Königsberg (Prussia), and Mint-master, 1742-1743.

L. FORRER. — *Biographical Notices of Medallists*. — I.

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C. S. *Vide* **CHRISTIAN LEBRECHT SCHILD**. Die-sinker at Frankfort-on-M., *circa* 1742, † 1752.

C. S. *Vide* **C. SCHNITZPAHN**. Die-sinker at Berlin, 1870, Medallist to the Court of Darmstadt, † 1877.

C. S. W. *Vide* **CHRISTIAN SIEGMUND WERMUTH**. Medallist of Dresden, 1735-1773, son of E. Wermuth of Gotha, the renowned Die-sinker.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

C. S. (*Ital.*). Signature of a Medallist, who was working *circa* 1585. Milanesi suggests that he may be **CONSTANTINO DE' SERVI**, a Florentine Painter, Sculptor, and Architect, born in 1554, who died in 1622. Constantino was working at Rome in 1585 and executed a statue of St Paul for Pope Sixtus V. The initials **C. S.** appear on a medal of that Pontiff, dated 1585, and with **R. VADE. FRAN. REPARA**, St Francis supporting a church.

BIBLIOGRAPHY. — Armand, *op. cit.*

C. T. F. (*Ital.*). These initials occur on a medal presented to the Prima Donna Hermine Frezzolini, 1840.

C. T. *Vide* **CHRISTIAN THAUER**. Warden at the Berlin Mint, 1645-1658.

C. T. *Vide* **CARL THAUER**. Die-sinker at Berlin, *circa* 1645.

C. T. *Vide* **CHRISTIAN TEICHMANN**. Mint-master at Ehrenbreitstein, 1807-1816, Limburg, 1816-1830, Wiesbaden, 1830-1843.

C. T. *Vide* **CASSINO**. Mint-master at Turin, 1503-1507.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

CUD..., **N. PET** (*French*). Medallist, whose signature occurs on a Portrait-medal of Le Tellier, marquis de Louvois, dated 1693.

CUERS, JEAN (*Belg.*). Goldsmith of Oudenarde; was employed to engrave official and other seals.

CUGNOT (*French*). Contemporary Sculptor, and author of a number of Portrait-medallions. He belongs to the school of Rude, Carpeaux, Chapu, &c. who have followed in the footsteps of their great master David d'Angers.

BIBLIOGRAPHY. — R. Marx, *op. cit.*

CULANT, GEORGES DE (*French*). Contemporary Gem-engraver, born at Paris; pupil of Lequien, and Vaudet. By him are : 1882. Indian Bacchus, cameo in carnelian; — 1883. Fantaisie, cameo, etc.

CULMBACH, HANS VON (*Germ.*). Medallist of the first half of the sixteenth century, mentioned by Bolzenthall, as the probable author of a medallion, dated 1523 and bearing the signature : H Obv. Female portrait. R . Centaur.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CUMASSEL (*French*). Mint-master at Turin, under Louis, and Amadeus VIII. of Savoy, from 1462 to 1467.

CUMONT, G. (*Belg.*). Contemporary numismatist and archæologist, President of the Société royale d'Archéologie of Brussels. His name appears on a medal of Charles Louis, Archduke of Austria, engraved by F. Dubois, after T. van Berckhel, in 1890.

CUNHA, ANTONIO THEODOSIO DA (*Port.*). Mint-engraver at Rio de Janeiro, *circ.* 1811-1820.

CUNNINGHAME, D. (*Brit.*). Contemporary Medallist, residing at Glasgow. He engraved several Corporation medals of that city : Law, Order, and Freedom ; — Queen's Park Football Club Medal ; — Philosophical Society of Glasgow, 1879 ; — William Ewing, 1869 ; — James and Mary Couper, 60th Anniversary of their Wedding day, 1876 ; &c.

BIBLIOGRAPHY. — Cochran-Patrick, *op. cit.*

CUNRAT (*Austr.*). Moneyer at Vienna, 1417.

CUNZELMANN (*Germ.*). Coin-engraver at the Mint of Zweibrücken, 1601-4.

CUPY, MARTIN (*Germ.*). Die-sinker and Medallist; who resided at Cassel, where he was working, *circa* 1676-1679.

CURÉ, SIMON (*French*). Medallist and Goldsmith of the first half of the eighteenth century, of whom we possess a number of Portrait-medals of French Celebrities, Scientists, and Artists, such as : Titon du Tillet ; — François Maynard ; — Jean François Sarrasin ; — Lalande, 1726 ; — Houdard de Lamotte, 1731 ; — Crébillon ; — Vanière ; — Charles de La Rue, 1725 ; — Paul François de Malherbe, 1718 ; — Clément Marot, 1718 ; — Molière ; — Jean Racine, 1718 ; — René Rapon ; — Voiture ; — Scarron ; — Scévole de Sainte-Marthe, 1718 ; — Marin Marais, 1728 ; — Jean-Baptiste Rousseau ; — Fontenelle ; — Elizabeth Claude Jaquet de la Guerre, 1729 ; — André Campra, 1730 ; — André, Cardinal Destouches, 1732.

Simon Curé died in 1734. He executed a series of medals called

the *Parnasse françois* for Titon' du Tillet, after models by the sculptor Louis Garnier.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Dr F. P. Weber, *Medals of Centenaries*, Num. Chronicle, 1897, p. 308.

CURIGER, JOSEPH ANTON (*Swiss*). Goldsmith, Medallist and Seal-engraver of Einsiedeln (canton Schwytz), born in 1750. *Vide* **COURIGUER**.

CURROUR, JOHN (*Brit.*). Mint-master at Edinburgh, 1493.

CURTINI, BALDASSARE (*Ital.*). Medallist of the beginning of the nineteenth century; he taught a clever pupil, the artist Mercandetti. His name occurs also as Cortini.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CURVAL (*Swiss*). Contemporary Die-sinker of Geneva. On the occasion of the Federal Shooting Festival at Geneva in 1887, he issued a number of counters of little artistic merit.

CURZ, JOHANN (*Germ.*). Mint-master at Glogau, 1622.

CUSCO, Dr (*Span.*). Engraver or Modeller of a medal of Dr Philippe Frédéric Blandin, of Paris, 1849.

CUSTER, Dr HERMANN (*Swiss*). A native of St-Gall; first Director of the Swiss Federal Mint at Berne; appointed, 2. July 1850; remained in office until 31. December 1856.

CUTHER (*Germ.*). Medallist of Clausthal, *circa* 1759.

CUTLER, J. W. (*Brit.*). Designer of a medal of the National Health Society, London.

CUVILLER, GABRIEL of Aosta (*Ital.*). Mint-engraver at Chambéry, 1562-1570.

CUYLENBURCH, ROELOF VAN (*Dutch*). Medallist of the first half of the seventeenth century, who resided at Utrecht. He is the author of various medals of Prince Frederik Hendrik, &c.

CUYP, JAN (*Dutch*). Medallist of the early part of the eighteenth century, and author of a medal on the Peace of Utrecht, 11th April 1713, signed **I. CVPI**.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

C. V. Vide CHRISTOPH VAHRENHORST. Mint-master at Königsberg (Prussia), 1672-1674.

C. V. Vide CARL FRIEDRICH VOIGT. Medallist at Rome, then at Munich, first half of the nineteenth century.

C. V. C. *Vide* CRAMER VON CLAUSBRUCH. Warden of the Mint at Brunswick, 1817; Mint-master, 1820-1835; Mint-director, 1835-1850.

C. V. L. *Vide* CYRIACVS VON LEHR. Mint-master at Weimar, 1616-1620; Horstein, 1622.

C. V. L. *Vide* CHRISTIAN VON LOH. Mint-master at Oels, 1699-1717.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

C. W. *Vide* CORNELIUS WYNTJES. Mint-inspector in Westfriesland, 1615-1624.

C. W. *Vide* CHRISTOPH WUNSIDLER. Mint-master at Brünn, 1624-1626. His initials appear on coins of the German Emperor Ferdinand II.

C. W. *Vide* CHRISTOPH WOLTERECK. Mint-master at Glückstadt, 1680-1702, and 1714-1716.

C. W. *Vide* CHRISTIAN WERMUTH. Medallist of Gotha, 1688-1739.

C. W. *Vide* CHRISTIAN WINNECKE SEN. Mint-master at Copenhagen, 1690-1700.

C. W. *Vide* CHRISTIAN WINNECKE JUN. Mint-master at Copenhagen, 1700-1747.

C. W. *Vide* CARL WIELANDY. Die-sinker at Geneva, † 1837.

C. W. B. V. K. *Vide* CHRISTIAN WILHELM, BARON VON KRONE-MANN. Mint-director at Bayreuth, and executed in 1686 for fraud and "gold-making".

C. W. C. P. C. *Vide* CHRISTIANUS WERMUTH CUM PRIVILEGIO CAESAREO.

C. W. D. *Vide* CARL WILHELM DÖLL. Die-sinker at Carlsruhe, 1813-1848.

C. W. H. *Vide* CARL WILHELM HOECKNER. Die-sinker, and Seal-engraver, 1741-1786, to the Saxon Court.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

CYBOT, ANDRÉ (*French*). Mint-master at La Rochelle, 1540-1542.

C. Z. *Vide* CHRISTOPH ZIEGENHORN. Mint-master at Wernigerode, 1618-1620, Stolberg, 1620-1632, Halberstadt, 1628-1631.

C. Z. *Vide* CHRISTOPH ZIEGLER. Mint-master at Erfurt, *circa* 1650.

C. Z. *Vide* CASPAR ZEGGIN. Die-sinker at München, 1666-1713.

C. Z. *Vide* CARL ZULLMANN. Die-sinker, *circa* 1850.

D

Δ (*Greek*). Possibly an Engraver's signature on coins of Heracleia, Thurium, and Velia.

HERACLEIA

℞. Didrachm (*Circa* B. C. 380-300). Obv. Helmeted head of Pallas to r.; in front Δ-K-Φ.

℞. +HPAKΛEION. Herakles, nude, standing to r., strangling the lion; to l. KAA.



THURIUM

1. ℞. Didrachm (*circa* B.C. 390-350). Obv. Head of Pallas, wearing Athenian helmet adorned with the monster Scylla; on its tail the letter Δ.

℞. ΘΟΥΡΙΩΝ. Bull butting to r.; in ex. dolphin. Seltman collection.



2. ℞. Tetradrachm. Obv. Similar head of Pallas.

℞. ΘΟΥΡΙΩΝ. Bull butting to r.; on rump of bull Δ.

VELIA

Æ. Didrachm (*circa* B.C. 380-268). Obv. Head of Pallas to r.; helmet adorned with griffin; above, to r. Δ .

℞. YEΛHTΩN. Lion to r.; above, Φ l.



The **℞.** of this piece is undoubtedly by Philistion.

D *Vide* **DUDLEY**. Bishop of Durham, 1476-1483. Some of the Durham issues of Edward IV. bear a D for Dudley.

D *Vide* **BERNHARD DERREMBUCH**. Warden of the Mint at Frankfort-on-Main, 1432-1442.

D *Vide* **GIOVANNI DOMINIC DEROSI**. Mint-master at Passerano, 1581, and Dezana, 1586-1590.

D *Vide* **SEBASTIAN DADLER**. Medallist at Augsburg and Dresden, 1629-1653.

D *Vide* **DASE**. Mint-master at Wismar, 1624-1647.

D *Vide* **DOLLIN**. Paris Medallist of the second half of the seventeenth century.

D *Vide* **DOCKLER**. Nuremberg Medallist, *circa* 1688.

D *Vide* **DANIEL**. Stuttgart Medallist, *circa* 1694-1700.

D *Vide* **DITTMAR**. Die-sinker and Mint-master at Fulda, 1726-1764.

D *Vide* **DEDEKIND**. Die-sinker and Mint-master at Brunswick, 1723-1742.

D *Vide* **DOBICHT**. Medallist at Neuwied, 1750-1756.

D *Vide* **DONNER**. Viennese Medallist, 1735-1767.

D *Vide* **DANIEL**. Die-sinker at Stuttgart, 1750.

D *Vide* **DAMISET**. Die-sinker at Hanau, 1756-1764.

D *Vide* **CHARLOTTE REBEKKA DAMISET**. Medallist at Hanau, 1761-1765.

D *Vide* **DOWIG**. Die-sinker at Hildesheim, 1762-1764.

D *Vide* **DONATI**. Warden of the Kremnitz Mint, 1765-1770.

D *Vide* **DONNER**. Viennese Medallist, 1776-1803.

D *Vide* **DROZ**. Swiss Medallist, † at Paris, 1823.

D *Vide* **DESTOUCHES**. Munich Medallist, 1784-1807.

D *Vide* **DALLINGER**. Nuremberg Medallist of the beginning of the nineteenth century.

D *Vide* **AUGUSTIN DUPRÉ**. Paris Medallist, 1788-1810.

D *Vide* **DANNENBERG**. Die-sinker at Clausthal, 1789-1805.

D *Vide* **DUMAREST**. Paris Medallist, 1750-1806.

D *Vide* **DAISER**. Medallist at Munich, 1801-1827.

D *Vide* **DÖLL**. Die-sinker at Karlsruhe, 1813-1848.

D *Vide* **DIETELBACH**. Die-sinker at Munich and Stuttgart, after 1830.

D *Vide* **DRENTWETT**. Die-sinking establishment at Augsburg, 1845-1860, and afterwards at Nuremberg.

Δ (*Greek*). On a silver Octodrachm of Ptolemy I. Soter, recently acquired by the Berlin Museum, appears a small **Δ** behind the ear of the king. This **Δ** is supposed to be an Engraver's initial. The coin was struck at Paphos. It is very rare.

BIBLIOGRAPHY. — H. Dressel, *Erwerbungen des Kgl. Münzcabinets in den Jahren 1890-1897*, Zeitschrift für Numismatik, 1898.

A. D. (*Austr.*). Engraver's signature which occurs on a medal commemorating the Victory of Count Daun against the Prussians at Kolin, 1757.

A. D. or **AD** *Vide* **ALBRECHT DÜRER**. Goldsmith and Painter, † at Nuremberg in 1528.

A. D. *Vide* **ANDREAS DETMAR**. Mint-master at Nordhausen, 1685, and Merseburg, 1686.

A. D. *Vide* **ANDREAS DITTMAR**. Mint-master at Mayence, 1690-1691, and Cassel, 1701-1704.

A. D. *Vide* **ANTONIO DIEDO**. Mint-inspector at Venice, 1756.

AD. *Vide* **ANTON DOMARÖCK**. Die-sinker, elected Professor of Medallist Art at the Viennese Academy, in 1750, † 1790.

A. D. *Vide* **A. DIETELBACH**. Die-sinker at Munich, 1830, and Stuttgart, 1837.

A. DAS. *Vide* **A. DASSIER**. Medallist of Geneva, † 1759.

A. D. I. *Vide* **ANTONIO DE JANUARIO** or **GENNARO**. Die-sinker at Naples, 1702 and 1730, and Vienna, 1714-1725, † 1744.

AD. I. *Vide* **ADOLPHE JOUVENEL**. 1798-1867. Medallist of Brussels, 1818-1867.

BDB. *Vide* **PETER BALDENBACH**. Die-sinker at Vienna, 1790-1802.

B. DV. *Vide* **BENJAMIN DUVIVIER**. 1730-1795. Paris Medallist and Coin-engraver.

C. D. *Vide* **CORDT (CONRAD) DELBRUGGE**. Mint-master at Osnabrück, 1597-1625, Verden, 1621, and Celle, 1621-1622.

C. D. or *C. D.* *Vide* **CAJETAN DESTOUCHES**. Die-sinker at Munich, 1784-1807.

C. D. Ö. S. *Vide* **C. D. OEXLEIN SENIOR**. Die-sinker at Ratisbon, 1737-1781.

D. D. F. *Vide* **DAVID DETALLA**. Die-sinker at Geneva, 1814-1836.

D. di P. *Vide* **DOMENICO DI POLO**. Medal and Gem-engraver at Florence, in the sixteenth century.

DG *Vide* **DANIEL-DUPUIS**. Contemporary Medallist, died 1899, at Paris.

D. ET F. *Vide* **DASSIER ET FILS**. Die-sinkers at Geneva, during the eighteenth century.

E. D. *Vide* **EMANUELE DIANO**. Mint-master at Chambéry, 1573-1576.

E. D. *Vide* **E. DRENTWETT**. Die-sinker at Augsburg, nineteenth century.

E. D. C. *Vide* **ERNEST DIETRICH CROLL**. Mint-master at Weilburg, 1749-1752, &c.

F. D. *Vide* **FILIBERTO DIANO**. Mint-master at Borgo (Savoy), 1584-1589.

F. D. *Vide* **FRANCESCO DANDOLO**. Mint-inspector at Venice, 1783-1784.

F. D. *Vide* **FÉLIX DUPRÉ**. Die-sinker at Liège, 1830.

F. D. W. *Vide* **F. D. WINTER**. Die-sinker who flourished *circa* 1690 in England.

G. D. *Vide* **GIULO DONA**. Mint-inspector at Venice, 1675 and 1676.

G. D. *Vide* **GUILLAUME DUPRÉ**. Medallist at Paris, 1600-1634.

G. D. R. *Vide* **GEORG DANIEL RÖTENBECK**. Mint-master and Coin-engraver at Nuremberg, 1668 † 1705.

GDV. *Vide* **GEORGES DUPRÉ**. Medallist at Paris, 1597-1643.

G. D. Z. *Vide* **GEORG DAVID ZIEGENHORN**. Mint-master at Oldenburg, Jever, Bielefeld, Zerbst, and Minden, 1664-1675.

HD *Vide* **HANS DETLEFF**. Mint-master at Rostock, 1623-1630.

H. D. *Vide* **HEINRICH DEPFERN**. Mint-master at Wolfenbüttel, 1585-1593, Goslar, 1590, and Andreasberg, 1593, † 1612.

H. D. *Vide* **HIERONYMUS DAMISET**. Die-sinker at Hanau, 1756-1764.

H. D. E. *Vide* **HANS DAVID EMMERT**. Mint-master at Culmbach, 1614-1624.

H. D. F. *Vide* **HEINRICH DANIEL FRIEDERICHSEN**. Mint-master at Lübeck, 1773-1801.

H. D. S. *Vide* **HEINRICH DANIEL STÜMER**. Warden of the Mint at Detmold, 1763, and Mint-master, 1769-1787.

I. D. *Vide* **JOHANN DASE**. Mint-master at Wismar, 1624-1647.

I. D. *Vide* **JOHANN AUS DRESDEN (JANA DREZDENCZYKA)**. Warden of the Mint at Krakau, 1596.

I. D. *Vide* **JEAN DIDIER**. French Medallist, 1673-1676.

I. D. *Vide* **JOHANN DITTMAR**. Mint-master at Darmstadt, 1691 and 1692.

I. D. *Vide* **JEAN DUVIVIER**. 1687-1761. Paris Medallist.

I. D. *Vide* **JOHANN DIETMAR**. Mint-master at Mühlhausen, 1701-1710.

I. D. *Vide* **I. DOBECK**. Die-sinker at Olmütz, 1737.

I. D. F. *Vide* **JEAN DASSIER**. 1676-1763. Medallist of Geneva.

- I. D. F.** *Vide* **IGNAZ DONNER**. 1752-1803. Medallist of Vienna.
- I. D.** *Vide* **JOSEPH DEMPTOR**. Medallist at Fulda, 1816 and 1817.
- I. D.** *Vide* **JOHANN DAISER**. 1755-1827. Die-sinker at Günzburg, 1801, and Munich, 1807-1827.
- I. D.** *Vide* **JEAN DEJOIE**. French Die-sinker, 1820-1840.
- I. D. B.** *Vide* **JUSTINUS DE BEYER**. 1668-1738. Medallist of Bern.
- I. D. B.** *Vide* **JOHANN DAVID BILLER**. Warden of the Brunswick Mint, 1700, Mint-master at Dresden, 1756-1760, under Prussian rule, and Brunswick, 1760-1779.
- I. D. B.** *Vide* **JEAN JOSEPH DU BOIS**. French Medallist, early part of the nineteenth century.
- I. D. B. F.** *Vide* **JOHANN JOSEPH DANIEL BÖHM**. 1794-1865. Court Medallist, and Director of the Academy of engraving at Vienna.
- I. D. D.** *Vide* **JOHANN DAVID DANIEL**. Medallist at Stuttgart, 1694.
- I. D. ET F.** *Vide* **JEAN DASSIER ET FILS**. Medallists of Geneva, during the latter end of the eighteenth century.
- I. D. K.** *Vide* **JOST DIETRICH KOCH**. Mint-master at Paderborn, 1652-1654, Bielefeld, 1655-1676, Tecklenburg, 1655 and 1656, and Paderborn again, 1675 and 1676.
- J. D. M.** *Vide* **JOHANN DANIEL MAJOR**. Professor at Kiel, designer of various medals of the nineteenth century.
- I. D. V.** *Vide* **JEAN DE VOS**. Modeller to the Court of Vienna, sixteenth century.
- I. D. VIV.** *Vide* **JEAN DUVIVIER**. Medallist at Paris, † 1761
- L. D.** *Vide* **LEONARDO DONA**. Mint-inspector at Venice, 1478.
- L. D. C.** *Vide* (**LEIPZIG**) **DIETRICH CROLL**. Mint-master at Leipzig; this signature is found on Saxon coins of 1760 and 1761.
- L. D. L.** *Vide* **L. D. LUNDERBERG**. Medallist at Stockholm, end of the eighteenth century.
- L. D. S.** *Vide* **LUDWIG DANIEL SODEMANN**. Mint-master at Stralsund, 1763-1768.
- M. D.** *Vide* **MATTHIAS DONNER**. Medallist at Vienna, 1735-1767.

M. D. F. F. *Vide* **MICHELE DE FONTAINE**. Medallist at Turin, 1659-1680.

M. D. P. *Vide* **MATTEO DE' PASTI**. Medallist of the Renaissance period.

M. D. *Vide* **NICOLAUS DITTMAR**. Mint-master at Fulda, 1727-1764.

N. D. *Vide* **N. DARGENT**. Medallist at Brussels, 1857.

P. D. G. *Vide*. **P. DE GRET**. Die-sinker, *circa* 1477.

R. D. *Vide* **RUDOLPH DORNSTRAUCH**. Mint-master at Celle, 1673-1675.

R. D. D. B. *Vide* **RUDOLPH DAVID DU BOIS**. Medallist and Mint-master at Bremen, 1763-1797.

S. D. *Vide* **SEBASTIAN DADLER**. Medallist of the seventeenth century, *circa* 1619-1654.

S. D. *Vide* **SEBALD DIERLEBER**. Mint-master at Dresden, 1635-1640.

S. D. *Vide* **SIMON DANNES**. Mint-master at Schleiz, 1669-1675, and 1678-1680, also at Harzgerode, 1675 and 1676.

S. D. *Vide* **SIEGMUND DANNIES**. Warden of the Mint at Minden, 1682-1689, Mint-master at Stargard, 1689-1692, and Koenigsberg i Pr., 1695-1697.

S. D. *Vide* **SIEGMUND DOCKLER**. Two Nuremberg Medallists of the seventeenth and eighteenth centuries bore that name.

S. D. *Vide* **SEBALD DRENTWETT**. Die-sinker at Augsburg, 1845, later at Nuremberg, 1860.

S. D. *Vide* **VINCENZO DIEDO**. Mint-inspector at Venice, 1635.

V. D. K. *Vide* **VAN DER KORST**. Die-sinker and Mint-master at Weilburg, 1749-1754.

D. V. K. *Vide* **DAVID VAN DER KELLEN**. 1764-1825. Medallist and Mint-engraver at Utrecht.

D. V. D. K. *Vide* **DAVID VAN DER KELLEN**. Dutch Medallist at Utrecht, after 1831.

W. D. *Vide* **WILHELM DÖLL**. Die-sinker at Karlsruhe, 1813-1848.

Z. D. *Vide* **ZUANO DIEDO**. Mint-inspector at Venice, 1635.

Z. D. *Vide* **ZUANO DOLFINO**. Mint-inspector at Venice, 1762.

Z. D. K. *Vide* **ZACHARIAS DANIEL KELPE**. Mint-master at Schwe-
rin, 1695-1708.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Erklärung der Abkürzungen auf Münzen der neueren Zeit*, &c. Berlin, 1896.

D. (*Ital.*). Signature of a Medallist, who was working *circa* 1576. He is known by a medal of Pope Gregory XIII., with bust on Obv., and Abundance holding Victory on R.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens des quinzième et seizième siècles*, Paris, 1883-1887.

A. D. (*Germ.*). These initials appear on the edge of a wooden draughtsman, representing Leopold Praunn, and dated 1524.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure des sechzehnten und siebzehnten Jahrhunderts*, Berlin, 1884.

B. D. (*Germ.*). Signature of a Nuremberg artist, *circa* 1614 : he cut a Portrait-medal of Joachim Rieter, who held an important post at the episcopal court of Eichstädt.

BIBLIOGRAPHY. — Erman, *op. cit.*

H. *Vide* **HANS DOLLINGER** *infra* ; also **HANS DACHAUER**.

H. (*Germ.*). A number of medals, dating from 1546 to 1557, bear this monogram, which is the signature of a Nuremberg Medallist, possibly Johann Teschler, although Neudörffer mentions 1547 as the date of his death. The following medals, some unsigned, probably all belong to him : 15... Gothard Kunig (*aet.* 55) ; — 1546, Hans Diecz ; — 1547, Melchior Schedel of Nuremberg ; — 1548, Leopold Heyperger, Court official of King Ferdinand ; — 1548, Archduke Maximilian ; — (1549), Jaroslaw von Pernstein ; — (1549), Wratislaw von Pernstein ; — 1550, Jorg Ebner ; — 1551, Melchior von Zobel, Bishop of Würzburg ; — 1552, Florian Griespeckh, Secretary to King Ferdinand ; — 1552, Melanchthön ; — 1552, Georg Tetzl ; — 1553, Hieronymus Paumgartner of Nuremberg (several varieties) ; — 1553, Marx Stengle, and Anna B. ; — 1554, Lucas Syczinger the elder ; — 1554, Sigismund Ebner ; — 1536 (*sic*), Heinrich Scherll ; — 1556, Georg Ölinger ; — 1556, David Weyckmann ; — 155., Philip Roemer (*aet.* 22) ; — 1556, Jacob Grieben ; — 1556, Mangold Dilherr (2 var., one with date 1551, *aet.* 60) ; — No date, Nicolaus von Madruzzo ; — 1557, Lucas Syczinger junior ; — 1557, Franz Schleicher ; — 1557, Leonhardt Höbner ; — 1557, Christian Tannstetter, of Vienna (2 var., one small, with date 1547 on R.) ; — 1558, Hermes Schallauczer, Viennese burgomaster, &c.

It is probable that this medallist worked at Nuremberg from 1553 to 1557, and afterwards at the Imperial court, whilst previous to 1553 he was employed by the Archduke Maximilian. He restored a Portrait-medal of Sickingen, dated 1521, which is one of his finest works.

BIBLIOGRAPHY. — Erman, *op. cit.* — Neudörffer, *Des Johann N. Nachrichten von Künstlern*, herausgegeben von Lochner, Wien, 1875. — *Trésor de numismatique et de glyptique. Choix de médailles exécutées en Allemagne aux XVI^e et XVII^e siècles.* Paris, 1841.

L. D. (Germ.). These letters occur on a medal, dated 1545, of Anthonius Sanftl.

BIBLIOGRAPHY. — Erman, *op. cit.*

L. D. (Germ.). Signature of a Medallist of the beginning of the seventeenth century, who is the author of a medal of Balthasar Rueffer, and his consort Anna, of Schweinfurt, 1611.

BIBLIOGRAPHY. — Erman, *op. cit.*

V. D. (Ital.). A medal of Leone Baglione, with portrait on Obv. and on Rv. the Three Graces, bears the above signature of a Medallist, who was working *circa* 1557.

BIBLIOGRAPHY. — Armand, *op. cit.*

AA or ΔA (Greek). These letters which appear on Staters of Elis, Obv. Eagle's head of fine style R. Thunderbolt in wreath of wild olive, struck *circa* B.C. 421-365, are believed to be the Engraver's initials. On this subject, Dr Head says in *Historia Numorum*, p. 355 : "Another type, which is supposed to have been suggested by the trophy erected by the Eleians in commemoration of a victory which they gained over Agis, king of Sparta (Paus., VI, 2, 4), shows *Nike with spread wings and holding a palm in her hand, seated on a base of two steps.* This type is one of the most striking compositions in Greek numismatic art. The monument, which it probably represents more or less faithfully, was the work of the sculptor Daedalus of Sicily, and was set up about B.C. 400 in the Altis at Olympia. Professor Gardner has even ventured to suggest that Daedalus may actually have been employed to engrave coins for the Eleians about this time, and that the letters ΔA which he reads on some specimens may stand for his name, but Dr Imhoof-Blumer (*Mon. Gr.*, p. 168) disputes the reading ΔA and prefers AA".

BIBLIOGRAPHY. — Dr Barclay V. Head, *Historia Numorum*, Oxford, 1887. — Prof. Gardner, *The Coins of Elis*, Numismatic Chronicle, 1879. — Dr F. Imhoof-Blumer, *Monnaies grecques*, Paris, 1883.

DAB, A. (*Germ.*). This signature occurs on a medal of Duke John Frederick of Saxe-Gotha, and his consort Elizabeth.

BIBLIOGRAPHY. — J. L. Ammon, *Sammlung berühmter Medailleurs und Münzmeister*, Nürnberg, 1778.

DABOU, AIMÉ JULES (*French*). Sculptor, born in 1838; pupil of Abel de Pujol and Duret. He is the author of some Portrait-medallions; one in clay, representing Diana Huntress, was exhibited at the Salon of 1864.

BIBLIOGRAPHY. — E. Bellier de la Chavignerie et L. Auvray, *Dictionnaire général des Artistes de l'École française*, Paris, 1882.

DACHAUER, HANS (*Germ.*). Issued gold and silver coins for the city of Breslau, 1539, 1545, 1559, 1576. A medal of Suzanna of Bavaria, countess Palatine, reproduced in the *Burlington Magazine* for Oct. 1903, p. 100, is attributed to this Artist. Hans Dachauer's son, of the same name, was Imperial Mint-warden at Breslau, 1588.

BIBLIOGRAPHY. — F. Friedensburg, *Studien zur Schlesischen Medaillenkunde*, Schlesiens Vorzeit in Bild und Schrift, Breslau, 1896.

DADLER, SEBASTIAN (*Germ.*). One of the foremost Medallists of the seventeenth century. According to the best authorities, he was born at Strassburg, but resided in turn at Augsburg, Nuremberg, Hamburg, and Dresden, in which last-named city he spent the latter part of his life, and presumably died in 1654. His works date from 1619 to 1654. At Augsburg, where we find him in 1619, he filled the post of first Goldsmith to the Imperial Court, and there attained celebrity as a Medallist and Chaser in gold and silver. At Dresden, where the artist moved some few years afterwards, he was appointed Medallist, and Goldsmith to the Ducal Court of Saxony, in 1625. Some of his articles of plate, in fine *repoussé* work, executed for John George I., date so far back as 1621. The Royal Historical Museum at Dresden preserves several examples of these, and also Portrait-medallions of the Duke represented as Perseus being armed by Mercury and Minerva, 1621; and on horseback, with the city of Dresden in the background, 1622.

Dadler's signature on the medals appears in different ways: *Dadler*; — *Dattler*; — *Seba* ∴ *Datt*; — *S. D.*; — *D*, or *SD* in monogram.

In the early years of the second half of the seventeenth century, the artist resided for a time at Nuremberg, and later at Danzig, where he may have been employed by the Elector of Brandenburg. There is an undated medal, bearing the initials *I. H.* of the engraver Johann Höhn the Elder, of Dresden, and those of Sebastian Dadler, which had hitherto been supposed to commemorate the Peace of Westphalia, but which Vossberg has correctly restored to the Peace of

Oliva, 1660. It does not follow, however, that Dadler was still living in 1660, as the reverse of this medal, — with a view of Danzig, and his initials, — may simply have been copied from one of the artist's former medals.

Dadler worked also for the House of Orange, the Court of Sweden, and for many other princely houses of Europe, so great was his reputation. A complete list of his works does not exist; Bolzen-thal's information is very scanty; and the best notice of the artist is perhaps to be found in Dr Erbstein's *Verzeichniss der Engelhardt'schen Sammlung*, Dresden, 1890.

The following medals by Dadler are mostly rare; some of them are met with in more modern cast specimens: Riga taken by Gustavus Adolphus, 1621; Gustavus Adolphus *R.* MILES EGÓ CHRISTI, &c.; — Battle of Leipzig; — Battle of Breitenfeld, 1631; — Death of Gustavus Adolphus, 1632; — Commemoration of the Battle of Lützen, 1634; — Accession of Queen Christina; — Duke Christian I. of Saxony, (standing figure), 1623; — Abduction of Prince Christian, 1623; — Princess Sophia Eleonora, eldest daughter of John George I. (afterwards consort of the Landgrave of Hesse-Darmstadt, George II.); — John George I. and Magdalena Sibylla, 1630; — Wladislaus IV. of Poland concludes peace with the Czar Michael Feodorowitch, 15. June 1634; — Coronation of Queen Christina, 1635; — Christina, *R.* REPERTRIX; — Peace of Westphalia, obv. DER GROSSE FERDINAND, &c., 1649 (signed: *Seba : Datt.*); — Marriage of King Charles X. Gustavus of Sweden with Hedvig Eleonora of Holstein-Gottorp, 1654; — Another, dated 1655; — Charles X. Gustavus, Portrait-medal, 1645; — John Calvin (*illustrated*); — Marriage of Sophia Eleonora, 1627; — Marriage of Maria Elizabeth, second daughter of John George I., 1630; — Magdalena Sibylla, second consort of John George I. (3 types); — The Conferences of Leipzig, 1628; — Another, of 1631; — Centenary of the Augsburg Confession, 1630 (3 var.); — Prize medals of Dresden, 1625 and 1626; — 39th Anniversary of Johann Scussius, Consistorial secretary at Dresden, 1623; — Wladislaus of Poland and Sweden, and his consort, the Archduchess Cecilia Renata, daughter of Ferdinand II., 1637; — Queen Christina of Sweden, 1644; — Peace of Westphalia (various types of 1650 and 1651); — Kieff taken by Prince Johann Radziwill, 1651; — Marriage of William, Prince of Orange, with Princess Mary, 1641; — Arrival of Princess Mary in Holland, 1643 (struck in honour of Frederick Henry, Prince of Orange); — Peace and Liberty restored in the Netherlands after a century of war with Spain, 1648; — Another, Peace of Westphalia, of 1649. *R.* Peace and Mars.; — George William, Elector of Brandenburg; — Prince Johann Radziwill enters Wilna, 1653; — Peace between

England and Holland, 1654; — Johann Ulrich of Eggenberg, 1631; — King Wladislaus IV. of Poland, medal of Danzig, 1642; — Portrait-medal of Wladislaus IV. and Louise Maria Gonzaga, on their



Medal of John Calvin, by Dadler.

Marriage, 1646; — Polish Victory over the Russians at Smolensk, 1636; — Commemorative medal of the Coronation of Wladislaus IV. in 1636 (1639); — Marriage of King John Casimir, undated, &c.

Beside the above, Dadler engraved a prodigious number of religious, marriage, baptismal, and death commemorative medals, which are not of uncommon occurrence.

BIBLIOGRAPHY. — Bolzenthai, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit* (1429-1840), Berlin, 1840. — Franks & Grueber, *Medallic Illustrations of British History*, London 1885. — Dr Erbstein, *Verzeichniss der Engelhardt'schen Sammlung*, &c. Johann Georg. I, Dresden, 1890. — Raczynski, *Cabinet Medałow Polskich*, 1845. — Vossberg, *Münzgeschichte der Stadt Danzig*.

DAEDALOS (Greek). *Vide* ΔΑ *suprà*. Sculptor, of Sicyon, the son and disciple of Patrocles, and mentioned by Pliny among the artists of the 95th Olympiad. Daedalos erected a trophy for the Eleians in the Altis after a victory over the Lacedaemonians in the war which lasted B.C. 401-399. Besides this trophy, he made several statues of athletes and some other works (*Smith's Dict. of Greek and Roman Biog.*) "Professor Gardner", says Dr B. V. Head, "has even ventured to suggest that Daedalos may actually have been employed to engrave coins for the Eleians about this time, and that the letters ΔΑ which he reads on some specimens may stand for his name, but Dr Imhoof-Blumer disputes the reading ΔΑ and prefers to read ΑΑ". The coins on which these letters appear

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belong to the period of *circ.* B. C. 421-365, and bear, the one, on Obv. an eagle's head of noble style, and on R. a fulmen in wreath of wild olive (*illustrated*) and the other, obv. Eagle standing



Stater of Elis, signed ΔΑ (?)

devouring serpent; ΔΑ in the field. R. FA Winged fulmen (*illustrated*).



Stater of Elis, signed ΔΑ (?)

Dr. Arthur J. Evans, in a most valuable paper (*Rev. Arch.* 1898 pp. 337-350) suggests Dexamenos as the possible Engraver of the Eleian coin-dies. *Vide DEXAMENOS.*

Another coin, the type of which Dr Head calls "one of the most striking compositions in Greek numismatic art", probably repre-



Stater of Elis (Circ. B. C. 400.)

sents a monument, the work of Daedalos, set up about B. C. 400 in the altis at Olympia.

This seated figure of Victory has served as the prototype for Wyon's Waterloo Medal.



The Waterloo Medal.

BIBLIOGRAPHY. — Dr B. V. Head, *Historia Numorum*, London 1887. — P. Gardner, *The Types of Greek Coins*, Cambridge, 1883. — Arthur J. Evans, *The Athenian portrait-head by Dexamenos of Chios*, *Revue archéologie*, Paris, 1898.

DAEGE, E. (Germ.). Painter and Modeller of Berlin, born in 1805, died in 1883. He was a pupil of Prof. Wach. Since 1861, he filled the post of Vice-director of the Berlin Academy. His name appears on a medal engraved by W. Kullrich on the Marriage of the Princess Royal of England with the Crown Prince of Prussia, 1858.

BIBLIOGRAPHY. — Dr F. P. Weber, *English Medals by Foreign Artists*, London, 1894.

ΔΑΙ (Greek). Engraver's (?) signature on Tarentine staters.

DAIN, HILAIRE (French). Mint-master general of the French coins, 1581.

DAISER, JOSEPH (Germ.). Sculptor of the second half of the eighteenth century and beginning of the nineteenth, born in 1755. He was employed for some years as Engraver of the coins at the Mints of Günzburg 1801-1807, and Munich, 1807-1827. A medal, struck in 1810, and bearing a fine portrait of King Maximilian Joseph of Bavaria, is signed by him. There are also others: L. B. Lytgendorff, aeronaut; — Pilgrim's Badges; &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Otto Freiherr von Eyb, *Die Münzen und Medaillen der Stadt München*, 1875.

DALBAY, M^{me} BLANCHE CHRISTIANE (French). Sculptor, who exhibited at the Salon of 1899 a gold medal bearing two portraits.

DALEMANN, HANNS (Germ.). Mint-master at Lübeck, 1580-1600; distinctive-mark, a flower.

DALEN, NICOLAAS VAN (Dutch). Mint-master at Utrecht, 1635-1643.

DALION. A fragment of intaglio on amethyst, showing leg of nude figure, with drapery hanging behind, is inscribed ΔΑΛΙΩΝΟΣ. This gem of the Blacas collection, now in the British Museum, is described in Murray's Catalogue under the heading of "Modern Gems, purporting to be signed by Ancient Artists", and in a note the writer adds: "This supposed artist is probably identical with "Allion", and perhaps with "Admon". The origin of the inscription **DALION** is very curious. The Florence Museum possesses an antique carnelian representing the bust of an athlete, accompanied by the word ΔΑΛΙΩΝ, which is the Greek work for athlete; a gem-engraver of the sixteenth century misread this inscription for an artist's signature, and copied it on some of his works; others repeated the error, so that a large number of modern gems appear with this fictitious and ridiculous signature, amongst which King quotes an amethyst of The Hague Museum, Nymph seated on a sea-horse, with two dolphins.

BIBLIOGRAPHY. — Babelon, *La Gravure en Pierres fines*, Paris, 1894. — King, *Antique Gems*. London, 1860. — Murray, *Catalogue of Engraved Gems in the British Museum*, London, 1888.

DALLIER, JULES (*French*). Contemporary Sculptor, born at Paris, and pupil of H. Dupérier. At the Salons of 1879, 1881, and 1882, he exhibited Portrait-medallions, which are not without merit.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DALLINGER, ANDREAS LEONHARDT (*Germ*). Seal-and Gem-engraver, born at Nuremberg, in 1826, and son of Ant. P. Dallinger. None of his works are mentioned by Bolzenthall.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DALLINGER, ANTON PAUL (*Germ.*). A Nuremberg Medallist, Seal and Gem-engraver, born in 1772. As a Medallist, the period of his activity is placed between 1800 and 1826. We possess medallic portraits of Albrecht Dürer; — Barthol. Beheim; — Kessler; — Merkel, Jubilee Medals for D. Baier and Dr. Bauer; — New Century Medal, 1800; — Accession of Prince Elector William of Hesse, &c., by him. He was a pupil of J. P. Werner, but surpassed his master in so far as the quality of his work is concerned. His monogram occurs on a carnelian representing a Muse. *Vide DACHAUER*

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

DALL'OCA, GIOVANNI (*Ital.*). Goldsmith, who was employed at the Mint of Reggio, and engraved the dies for an issue of Bagattini in 1514.

BIBLIOGRAPHY. — F. M. Valeri, *Zecca di Reggio Emilia*, *Rivista Ital. Num.*, 1894.

DALNASSAUER. *Vide MATTEO DEL NASSARO.*

DALOT, B. L. (French). Contemporary Sculptor, and Modeller of a Portrait-medallion of Pasteur.

DALRYMPLE, JOHN DE (Brit.). Mint-master at Edinburgh, 1442-1443. His son, of the same name, 1448.

DAMASCENO, VENERANDO CORREIA (Brazil.) Mint-engraver at Rio de Janeiro, *circ.* 1811-1820.

DAMER, THE HON^{BLE} MRS. (Brit.). Modeller of Portrait-medallions in wax, during the latter part of the eighteenth century.

DAMERON, FRANÇOIS (French). Contemporary Sculptor, born at Dijon (Côte-d'Or); pupil of Jouffroy. At the Salon of 1875, he exhibited a beautiful Portrait-medallion in bronze of M. Gersant d'Isy.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DAMHOUDER, NICOLAS DE (Belg.). Die-sinker, who issued trade tickets in 1661.

DAMIENS, PIERRE (French). Sculptor, born at St Germain d'Arcé (Sarthe) in 1824; pupil of Bonnassieux. In 1859 and 1861, he produced some Portrait-medallions, which were executed in David d'Angers' style.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DAMISSET, HIERONYMUS (Germ.). Die-sinker at Hanau, 1756-1764. Both he and his wife appear to have worked at the Mint there. Some coins and a number of medals bear their signature or only their initials.

DAMISSET, CHARLOTTE REBEKKA (Germ.). Wife of Hieronymus Damiset, born at Sachsenhausen in 1734, distinguished herself as a Die-sinker at Hanau, 1761-1765, and died at Paris. Her signature occurs on a rare Thaler of 1764.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DAMME, ERNOUL VAN DEN (Flemish). Seal-engraver, who was hanged in 1438 for having counterfeited the seal of the Duchy of Brabant.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

DAMON, ALFRED EUGÈNE (French). Sculptor and Medallist, born at Paris; pupil of Levillain. At the Salon of 1902 he exhibited several Portrait-medallions in bronze, and Plaquettes; and in 1903 the following Portrait-plaquettes: M^{me} A. Terrien; — E. Dienst; — G. Mouchon; — M^{lle} G. Beissier; — F. Leglaive, &c.

Amongst his earlier works are: 1892. Portrait-medallions in ivory of E. Damon, and H. Long; others in silver and bronze: Antoine Damon; — M^{me} A. Damon; — 1893. M^{me} Leglaive; — M. Leglaive; — M^{me} Rasseneur; — M. Amoureux; — M. Badez; —

M. Pastout; — M^{me} A. Damon; — M^{lle} G. Damon; — 1899. Six Portrait-medallions in bronze, &c.

DAMOUSSE, PIERRE ADOLPHE (*French*). Sculptor, born at Paris, 2nd of April, 1817; pupil of Barye. He is the author of a number of medallions, amongst which I may mention the Portrait-medallions of M. Ebelmen; — M. C^{***}; — M. Riocreux, M^{me} L^{***}; — and others.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DAMPRICART, NICOLAS (*French*). 1402-†1452. Goldsmith, and Coin-engraver at the Mint of Troyes from 1440 to 1446.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de la Monnaie de Troyes*, Mâcon, 1892.

DAMPT, JEAN (*French*). Contemporary Goldsmith and Medallist of the Modern School. R. Marx, in one of his latest works (*Les Médailleurs français contemporains*, Paris, 1898), illustrates three of his medals, one representing a cat, and the other two a young girl's bust in different positions. M. Dampt was born at Venarey (Côte d'Or), and is a pupil of Jouffroy. He was rewarded with a gold medal at the Paris Exhibition of 1889, and is a Knight of the Legion of Honour.

In 1903 he modelled an Agricultural Medal for the Société française des Amis de la Médaille.

DANCOURT, JEAN (*French*). Gem-cutter at Cambray, *circ.* 1550-1552; he engraved dies for jetons and méréaux.

DANDOLO, FRANCESCO (*Ital.*). Mint-inspector at Venice, 1783-1784.

DANET, REGNAULT (*French*). A Parisian Goldsmith, 1529-1538, who sold to Francis I. three life-size Portrait-medallions by him.

DANFRIE, NICOLAS (*French*). Son of Philip I. Danfrie, was named "Contrôleur général des effigies" by Henry IV.; he died in the King's service, 1590.

DANFRIE, PHILIPPE the Elder (*French*). Engraver-general of the French coins, appointed on January 2. 1582, in succession to Claude de Héry. On the 3. February 1583 he presented to the Mint a puncheon with the King's bust for Francs and Half Francs. His appointment was disputed by Olivier Codoré, Gem-engraver, and Alexandre Olivier, Director of the Mill, but unsuccessfully. During the troubles of 1589, Danfrie followed the King to Tours, where he established a Mill similar to the one in charge of Olivier at Paris. In 1590, the artist was called to cumulate the functions of Engraver-general of the Coins of Navarre and Bearn.

He excelled also in typographical engraving, and invented various instruments of precision, to explain the use of which he wrote an interesting work : *Déclaration de l'usage du graphomètre, suivie de l'usage du trigomètre... pour faire plans de villes et forteresses, cartes géographiques, inventé nouvellement par Philippe Danfrie, tailleur général des monnoyes de France. A Paris, chez le dict Danfrie, rue des Carmes, avec privilège du Roy, 1597, small 4°.*

As a Seal-engraver and Modeller of Portrait-medallions in wax Danfrie did very good work, but the Portraits of Henri de Guise, le Balafre, Catherine de Clèves, Anne de Montmorency, &c. cannot be attributed to him with any degree of certainty.

By Danfrie are the following jetons : 1571. Undetermined jetons ; — 1572. Jetons for the Chambre des Comptes ; — 1591, '93 and '94. Jetons for the State Council at Tours ; — 1592. Jetons for the Gendarmerie ; — 1593 and '95. Jetons for the Order of the Saint-Esprit ; — 1594. Jetons for the town of Tours.

Two medals of 1602, and 1604, commemorating events of the reign of Henry IV., signed **P. DAF**, and **DANF.** respectively, are probably the work of this medallist, or of his son.

BIBLIOGRAPHY. — J.-Adrien Blanchet, *Les graveurs en Béarn, Dax, 1888.* — N. J. Rouyer, *L'Œuvre du médailleur Nicolas Briot en ce qui concerne les jetons*, Revue belge de Numismatique, 1895. — Mazerolle, *Médailleurs français*, 1902.

DANFRIE, PHILIPPE (*French*). Son of the preceding, was appointed Engraver-general of the coins of Bearn and Lower Navarre, on his father's resignation, in 1598. He was received at the Court of Henry IV. on the 7th of June, 1596, and is mentioned as a Paris Medallist, between 1602 and 1604. He was no doubt employed at the Paris Mint also ; Barre even says that after the death of Gervais Pilon, 1595, Philippe Danfrie the younger held the combined functions of Comptroller and Engraver-general of the Coins of France. It does not seem very clear whether both father and son filled the same office, but it is quite evident that they were both working at about the same time.

Nicolas Briot succeeded Danfrie on the 1. July, 1606.

To Philip II. Danfrie may perhaps be ascribed the following medals : 1602. Henry IV., Bust of the King as Hercules **R.** Hercules crushing a centaur (an allusion to the successes of the French King over Charles Emmanuel of Savoy (" La largeur et la beauté de l'exécution, la facilité avec laquelle ont été modelés le sujet du revers et surtout l'effigie royale, contrastent avec la manière sèche et même froide des œuvres de Philippe I. Danfrie, et nous fait attribuer cette médaille au fils ; elle révèle une main jeune et fort habile " ; Mazerolle, *op. cit.*, I, LXXXVII) ; — 1604. Similar medal, signed **DANFR.** (perhaps the work of the father) ; — 1590. Henry IV., King on horseback **R.** Shield of arms ; — Henry IV., Bust to r. **R.**

VICTORIA YVRIACA Trophy (Battle of Ivry); — Another, on the same event; — Henry IV., Bust \mathcal{R} DISCVTIT. VT. COELO, &c. Ploughman; — 1593. Henry IV., Bust \mathcal{R} IVS. DEDIT. ET. DABIT. VTI. Swords in saltire; — Henry IV., Bust \mathcal{R} REGET. VIRTVTIBVS. ORBEM. Victory; — 1596. Henry IV., Bust \mathcal{R} DVO. PROTEGIT. VNVS; — 1598. Henry IV., Bust \mathcal{R} PACE. TERRA &c. Vestal virgin; — 1601. Henry IV., Bust \mathcal{R} OBITVR. ET. LACTE. VIRESCIT. Juno standing, &c.; — 1602. Henry IV., Bust \mathcal{R} REGIS. SACRA. &c. Two columns &c. (Renewal of the French Alliance with the Swiss cantons and Graubünden); — 1604. Henry IV., Bust \mathcal{R} MAIESTAS. MAIOR. AB. IGNE. Henry IV. and Marie de Medicis; — Henry IV., Portrait-medallion; — Henry IV. and Marie de Medicis (3 var.).

From the supplement of De L'Estoile's Diary, we learn that young Danfrie died at Paris in February 1604, "fils unique de son père et qui jà l'égalait en son art de graveur, où il étoit singulier".

BIBLIOGRAPHY. — J.-A. Blanchet, *op. cit.* — Albert Barre, *Graveurs généraux et particuliers des Monnaies de France*, Annuaire de la Société française de Numismatique, 1867. — Mazerolle, *op. cit.*

DANIEL (*French*). Die-sinker of the first half of the nineteenth century. He engraved several medals to commemorate the Revolution of 1848, one of which was used as a ticket for the "Club de la montagne de Montmartre".

DANIEL, ÉTIENNE (*French*). Mint-engraver at Toulouse, 1494-1496.

DANIEL, FRANÇOIS (*Swiss*). Mint-master at Geneva, in conjunction with Philibert Berthelier, *circa* 1552.

DANIEL, JOHANN DAVID (*Germ.*). Die-sinker at Stuttgart, *circa* 1694. His signature is usually I. D. D. He worked for Duke Eberhard Ludwig (1693-1733) and engraved some of the Thalers issued by that ruler.

DANIEL, MARTIAL (*French*). A Paris Goldsmith, mentioned in 1543, when he was received a Master, and again in 1569. He engraved seals.

DANIEL, or DANYEL PHILIPPE (*French*). Seal and Jeton-engraver, residing at Paris, 1506-1519. He was no doubt a relative of Roland Daniel (1500-1552) and Martial Daniel.

By him are jetons of 1506 executed for Francis, Count of Angoulême.

BIBLIOGRAPHY. — Mazerolle, *Médailleurs français*, 1902.

DANIEL, or **DANYEL**, **ROLAND** (*French*). Jeton-engraver, 1500-1552. In 1550 he was residing at the Palace. By him are jetons of the town of Meaux, 1552, and various tokens.

DANIEL, **SAMUEL** (*French*). Medallist, and Gem-engraver. Pupil of Dutertre; born at Versailles (Seine-et-Oise) in 1808. He engraved the private seals of Charles X., the Duke and Duchess of Angoulême, and the Duchess of Berry.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Nagler, *op. cit.*

DANIELL, **W.** (*Brit.*). Designer of the medal, cut by W. Wyon, and granted by the British Government for Services during the First Burmese War, 1824-1826. Daniell was a Royal Academician.

BIBLIOGRAPHY. — H. A. Grueber, *A Guide to the Exhibition of English Medals*, London, 1891.

DANILOFF, **PAUL** (*Russ.*). Mint-master at St Petersburg; signed his issues П. Δ.

DANJOU, **FRANÇOIS LÉON** (*French*). Contemporary Medallist, and Gem-engraver, born at Paris. At the Salon of 1878, he exhibited a cameo-portrait of Robespierre, and others of Pierre Corneille, and Dante Alighieri; in 1879 one of Saint Just; and in 1892 a Plaque representing St. George slaying the Dragon (after Raphael).

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DANNENBERG (*Germ.*). Die-sinker at Clausthal, 1789-1805. Signature : D. F.

DANNES, **SIMON** (*Germ.*). Mint-master at Schleiz, 1669-1675, and 1678-1680; also at Harzgerode, 1675-1676. His signature S. D. is found on Gulden of 1693 struck at Leipzig.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DANNIES, **SIEGMUND** (*Germ.*). Warden of the Mint at Minden, 1682-1689; Mint-master at Stargard, 1689-1692, and Königsberg (Prussia), 1695-1697. He signed the coins issued under his direction S. D. or S. D.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DANNREUTHER, **CHRISTOPH WILHELM** (*Germ.*). Warden of the Nuremberg Mint, circa 1755.

DANSE, **J.** (*Belg.*). Sculptor and Chaser of the second half of the nineteenth century, who resided at Liège. His signature occurs on a Portrait-medal of the Belgian composer Etienne Joseph Sarbre, 1813-1871. The artist obtained rewards at the Exhibitions of Paris,

London, Moscow, and Vienna. In 1879 he engraved a medal on The Civilization of Africa.

DANSSE, JACQUES (*Swiss*). Mint-master at Geneva, from the 1st of March 1610 to the 25th of February, 1612. His initial **D** appears on the coins.

BIBLIOGRAPHY. — Demole, *Histoire monétaire de Genève*, 1883.

DANTAN, ANTOINE LAURENT (*French*). Sculptor, born in 1798; pupil of Bosio and Brion. Beside a number of statues, busts, and bas-reliefs, he also executed some Portrait-medallions in clay and bronze of celebrated persons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DANTAN, JEAN PIERRE (*French*) 1800-1869. Sculptor; pupil of Bosio. To him we owe some fine Portrait-medallions, such as those of Dr Marchesseaux; — Auber; — Meyerbeer; — Verdi; — Cherubini; — Marquis and Marchioness of Turgot, &c. He is the author of a statue of Queen Victoria, in bronzed zinc, which was exhibited at the Crystal Palace, in 1851, and he also executed a commemorative medal of the Visit of the French National Guards to London, 1848, illustrated in Roger Marx, *Médailleurs contemporains en France et à l'Étranger*, Pl. x, n° 11.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DANTZELL, JOSEPH (*French*). Medallist, born at Lyons in 1805, died in Paris in 1877. One of his first works was the medal commissioned by the city of Lyons in 1826 on the Rising of the Hellenes. He executed a number of Portrait-medallions and



Pattern Five Franc piece.

commemorative Medals, amongst which the best known are : Comte de Montalembert, 1846; — Blaise Pascal, 1848; — Medal of the Society of the Friends of Arts at Lyons, 1851; — Jeton of the Academical Society of Architecture of Lyons, 1843; — Com-

memorative medal of the Revolution of 1848; — Patterns for the gold, silver and copper currency of the Second French Republic, 1848 (*one illustrated*); — Jean Warin; — Achille Leclère (after David d'Angers); — Expedition to Rome, 1849; — Visit of the Emperor Napoleon III. and Empress to the Mint, 1854; — Commemorative medal of a new Issue of Bronze currency, 1855; — Building of the Halles Centrales at Paris, 1861; — Marriage of the Duke of Hamilton with Princess Mary of Baden; — Claude Martin, founder of the Ecole des sciences of Lyons; — E. G. St-Hilaire, Paris; — Medical School of Amiens, 1862, &c.

Dantzell was a pupil of J. J. Barre, and helped him in the cutting of the dies for the Coronation medal of Charles X., which was executed in fifteen days.

Larousse says : “ Dantzell était un talent sérieux, sobre, harmonieux ”.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *op. cit.* — Nouveau Dictionnaire Larousse.

DARQUINOT, PIERRE (*French*). Mint-engraver at Perpignan, 1720.

DARBIGNY (*French*). Mint-master at the French Mint of Geneva, during the First Republic, *anni* VII to XII. His distinctive symbol is a lion.

DARBY (*Brit.*). Contemporary Die-sinker of Birmingham, by whom are Jubilee Medals of Queen Victoria, 1887 and 1897, &c.

DARDALET, NICOLAS (*Swiss*). Moneyer at Freiburg, 1588-1590.

DARDANI or **TARDANI** (*Ital.*). Contemporary Modeller and Die-sinker, residing at Rome. He has produced a number of very clever imitations of Greek, Roman and Mediaeval Coins. By him are probably the following :

GREEK. **Æ**. Tetradrachm of Pyrrhus, King of Epirus, obv. Head of Zeus **Æ** Dione enthroned; — **Æ**. Tetradr. of Aenus, obv. Facing head of Hermes **Æ** Goat; &c.; also a “Kimon” Medallion of Syracuse (from a Brit. Mus. electrotype), &c.

ROMAN. **Æ**. Otho **Æ** SECVRIT. ORBIS Securitas; — **Æ**. Vitellius **Æ** LIBERTAS RESTITVTA; — **Æ**. **Æ** LIBERI IMP. GERMAN. Heads of Vitellius, two children's heads facing each other; — **Æ**. Lucius Verus (the three types of the Find on the Aventine); — **Æ**. Nerva **Æ** Sacrificial implements; — **Æ**. Titus **Æ** Judaea Capta; — **Æ**. Augustus and Caligula; — **Æ**. Saloninus, &c.

MEDIAEVAL. Henry III. of *England*, **Æ**. Penny; — Henry VII., **Æ**. Sovereign, with Roman N's in legends; — Do., Tournai Groat in Gold; — Francis and Mary, **Æ**. Testoon; — Frederick II. of Germany, Italian **Æ**. Augustales and Half Augustales; — Aymon de Montfaucon, Bishop of *Lausanne*, **Æ**. Ducat; — Gian Giacomo Tri-

vulzio, *Al.* Scudo del Sole; — *Ancona.* *Al.* Zecchini of Sixtus IV., Julius II., Gregory XIII., Sixtus V.; — *Avignon.* *Al.* Quadrupla of Urban VIII.; — *Bologna.* *Al.* Zecchini of Alexander V. and Julius II.; Scudo d'oro of Paul IV.; *Al.* Doppia of Gregory XIV.; — *Camerino.* *Al.* Zecchini of Gio. Maria Varano and Giulia Varano; — *Castiglione dei Gatti.* *Al.* Zecchino of Ercole and Cornelia Pepoli; — *Ferrara.* *Al.* Mezzo Zecchino of Ercole I.; *Al.* Zecchino of Borso d'Este; *Frinco.* *Al.* Scudo d'oro dei Mazzetti; — *Maccagno.* *Al.* Ducat of Giacomo III. Mandelli; — *Mantua.* *Al.* Doppia of Vincenzo II., Francesco II., and Federico II. Gonzaga; *Al.* Doppie of Ferdinand; — *Messerano.* *Al.* Scudo of Lud. II. and P. Luca Fieschi; — *Milan.* *Al.* Doppio Ducato of Louis XII. of France; — *Modena.* *Al.* Zecchino of Maximilian I.; — *Monaco.* *Al.* Doppia of Onorato II.; — *Naples.* *Al.* Zecchino of Louis XII. of France (*R. PERDAM BABILONIS NOMEN*); — *Perugia.* *Al.* Scudo d'oro of Leo X.; — *Pisa.* *Al.* Zecchino of XV.-XVI. Cent.; — *Roma.* *Al.* Zecchino of Clement VIII.; *Al.* Quadrupla of Clement IX.; *Al.* Scudo of Sede Vacante, 1700; *Æ.* Testone of Leo XI.; — *Æ.* Giulio of Julius II.; with PAX ROMANA; *Al.* Doppia of Paul III.; *Al.* Doppia of Julius II., &c.; — *Savoy.* *Al.* Zecchino of Charles I.; — *Spoleto.* *Al.* Zecchino of Paul II.; and other rarities in the Italian, and Italo-Swiss series.

DARDEL (*French*). Medallist, who was residing at Paris in 1867, born in 1817; died at Ixelles in February 1871.

DARGAUD, MICHEL (*French*). Contemporary Gem-engraver, born at La Motte-en-Beauges (Savoy); pupil of Cortot. At the Salon of 1884 he exhibited a Portrait-cameo, and later a shell-cameo depicting a head of Minerva.

DARGENT (*Belg.*). Die-sinker of Brussels; produced in 1847 some pattern 5 Franc pieces of Leopold I., with bust on Obv. and signature, and crowned shield of arms on *R.*, date, and indication of value. He was still working in 1857. There is a Prize medal for Musical composition, engraved by him, in 1840, and various Belgian commemorative medals.

BIBLIOGRAPHY. — P. Cuypers, *Notice sur les Monnaies belges frappées depuis 1832 jusqu'à 1850*, Revue de la Numismatique belge, 1850. — Ch. Piot, *Catalogue du dépôt des Coins, Poinçons et Matrices appartenant à l'Etat*, Bruxelles, 1861.

DARGILLIÈRE, PIERRE (*French*). Mint-master general of the French coins, 1598-1599.

DARIER, JEAN PIERRE LOUIS (*Swiss*) 1762-† 27th January 1825. Mint-master and contractor for the issue of currency. In 1794, he supplied the Genevese government with decimal coins; on the

22^d April 1796, he signed a contract for striking 1000 Fifteen Sol pieces, and on the 12th August of the same year an issue of Ecus.

DARIER, HENRI JOSEPH (*Swiss*) † 1867. Worked at the Geneva Mint.

DARIER, HUGUES (*Swiss*) 1739 - † 25th July 1815 ; was employed at the Mint of Geneva.

DARIPPE, PIERRE ROMAIN (*French*). Mint-master at Bayonne, from the year XI of the first Republic to 1809 ; symbol, a tulip.

DARIPPE, P. F. BONIFACE (*French*). Mint-master at Bayonne, 1810-1828. The coins issued under him bear the same distinctive mark as his father's, a tulip.

DARLY, JEAN (*French*). Mint-engraver at Amiens, 1594-1604.

DARLY, NICOLAS (*French*). Coin-engraver at the Mint of Amiens, 1593-1598.

DARLY, PIERRE (*French*). Coin-engraver at the Mint of Amiens, *cir.* 1533-1575.

DARLY, PIERRE II (*French*). Mint-engraver at Angers, 1578-1579.

DARLY, PIERRE III (*French*). Mint-engraver at Amiens, 1580-† 1598.

DARLY, PIERRE IV (*French*). Mint-engraver at Amiens, 1631-† 1652.

DARON. Fictitious Greek signature on modern gems. A sard of the Crozat collection, representing a head of Janus, is signed ΔAPON.

BIBLIOGRAPHY. — King, *op. cit.*

DARMAND, GILBERT, surnamed **L'ORPHELIN** (*French*). A relative of Jean Darmand, and Engraver at the Mint of Lyons ; in 1659, he was sent to the Mint of Grenoble, and in 1675, to Vimy.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

DARMAND, JEAN, surnamed **L'ORPHELIN** (*French*). Engraver-general at the Paris Mint, 1630-1646 ; died after 1658. He acquired this office from the creditors of N. Briot, and ceded it in 1646 to Jean Varin. Two years later, he was entrusted to engrave for Queen Christina of Sweden a coin of the size of an écu, with bust of the Sovereign on obv. and legend : CRISTINA.D.G.SUECOR.GOTTOR.VAND.REGINA, and on R. the arms of Sweden, accompanied by the inscription : DE MONETA NOVA ARGEN-

TEA REG.SUEC. Before 1630, he had already filled the post of Engraver at the Mint of Riom. His name should perhaps more correctly be spelt JEAN D'ARMAND. A Louis d'or was given him in 1658 for a new Seal of the Royal Academy of Painting and Sculpture.

This artist signed four cast Portrait-medallions of : Anne of Austria (2 var.); — Marie de Médicis ; — César, Duke of Vendôme.

BIBLIOGRAPHY. — A. Barre, *Graveurs généraux et particuliers des Monnaies de France*, Paris, 1867. — N. Rondot, *Les Graveurs de Lyon*, Mâcon, 1897. — Mazerolle, *op. cit.*

DARWEN (*Brit.*). A clever modern Forger of coins, who in 1847 was arrested at Birmingham, and condemned for having issued immense quantities of counterfeit Turkish piastres, amounting to about £ 100.000. He is said to have also struck spurious gold Pagodas and other Eastern coins.

DASE, JOHANN (*Germ.*). Mint-master at Wismar, 1624-1647. His initials **JD** in monogram occur on the coins issued under him.

DASS, KASSY NATH (*Ind.*). Mint-engraver at Calcutta, 1834-1863.

DASSIER, ANTOINE (*Swiss*). Son of Jean Dassier, the celebrated Medallist, whom he succeeded as Chief-engraver at the Mint of Geneva, 1777-1780. Antoine Dassier worked for a number of years with his father, and in conjunction with him issued the series of medals bearing the signature **DASSIER ET FILS**.

DASSIER, DOMAINE (*Swiss*). Father of Jean Dassier, and Chief-engraver at the Mint of Geneva from 1677 to 1720. The date of his birth is unknown; he died on December 11, 1719. This engraver is the author of some medallic works; the medal "dite de la Truite" has been ascribed to him by Dr Demole. One specimen of this medal realised 610 Marks at Frankfort-on-Main (October 1899).

BIBLIOGRAPHY. — H. Demole, *Histoire monétaire de Genève*, 1887.

DASSIER, JACQUES ANTOINE (*Swiss*) 1715-1759. Son of Jean Dassier, is also a leading figure in the history of medallic art in the eighteenth century. He was born at Geneva in 1715, and learned the art of die-sinking under the celebrated goldsmith Germain of Paris. He then visited Italy, and while at Rome, where he studied the works of his contemporaries, produced a fine Portrait-medal of Pope Clement XIII., and at Turin engraved the State Seals. In 1740, he came to London, and obtained in the following year the appointment of Assistant-engraver at the Royal Mint, a post which he held until 1745, when he returned to Geneva. Later on, he went to Russia and after a three years' stay at St Petersburg, died

at Copenhagen on his way back to Switzerland, or as some say, to England.

English collectors place in their series the following medals of this artist : Martin Folkes, 1740 (this medal was intended to be one of a set consisting of thirteen medals of famous men living in England, *illustrated*); — Abraham de Moivre, 1741; — Alexander Pope, 1741; — Charles, Duke of Marlborough, 1742; — William Windham, 1742; — Archdeacon Brideoake, †, 19. March 1743; — John Campbell, second Duke of Argyle, † 3. Oct. 1743; — Philip Dormer Stanhope, fourth Earl of Chesterfield, 1743; — Robert Walpole, Earl of Oxford, 1744; — John Carteret, Earl Granville, 1744; — William Pulteney, Earl of Bath, 1744; — Sir John Barnard, 1744; — Robert Barker, 1744; — Sir Hans Sloane, Bart., 1744; — Edmund Halley, 1744; — Sir



Martin Folkes.

Andrew Fountaine, 1744; — The State of England, 1750 (*illustrated*); — Frederick, Prince of Wales; — John, Duke of Montagu, &c.

Among the other medals engraved by J. A. Dassier, I may mention : Jean de Saconay; — Pierre Corneille; — Frederick the Great; — Maurice, Duke of Saxony; — Louis XV.; — Montesquieu (probably the artist's master-piece); — Scipio Maffei; — Charles Emmanuel III.; — Clement XIII.; — Elizabeth, Empress of Russia; — Count Schuwaloff, &c.

M. Fernand Mazerolle has given in the *Revue suisse de numismatique*, 1895, p. 96, an interesting account of the artist's interview with Montesquieu, who allowed him to engrave his medal, a favour which no one before had been granted. The great philosopher was taken unawares, but gave his permission in his customary graceful

manner, with the flattering words : “ Monsieur Dassier, je n’ai jamais voulu laisser faire mon portrait à personne. Latour et plusieurs autres peintres célèbres m’ont persécuté pour cela depuis longtemps. Mais ce que je n’ai pas fait pour eux, je le ferai pour vous. Je sais qu’on ne résiste pas au burin de Dassier, et même



The State of England in 1750.

qu’il y aurait plus d’orgueil à refuser votre proposition qu’il n’y en a à l’accepter.”

J. A. Dassier contributed to his father’s series of medals described in the pamphlet entitled : *Explication des médailles gravées par J. Dassier et par son fils, représentant une suite de sujets tirés de l’histoire romaine* (1778, in 8^{vo}).

The dies of the Pistoles of Geneva, struck in 1770 and 1772 were engraved by Antoine Dassier, not Jacques Antoine, whereas those issued between 1752 and 1762 are the work of his father Jean Dassier.

BIBLIOGRAPHY. — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*, Berlin, 1840. — Franks and Grueber, *Medallic Illustrations of British History*. London, 1885. — Dr C. Reymond, *Pistoles de Genève de 35 Florins ou Pistoles de 10 Livres*, *Revue suisse de numismatique*, 1899. — L. Forrer, *Médailles anglaises gravées par des artistes suisses*, *Revue suisse de numismatique*, 1899.

DASSIER, JEAN (Swiss) 1676-1763. This celebrated Medallist was born at Geneva in 1676, where at an early age he practised die-sinking under his father, Domaine Dassier, who was then Engraver of the coins at the Mint of Geneva. He continued his studies at Paris under Mauger and Roettiers, whose style he adopted for his own works. Having returned to Geneva, he was appointed Assistant-engraver at the Mint on the 23rd June, 1711, and on his father’s death, in 1720, Chief-engraver to the

Republic of Geneva. This post he held until his own death, on the 12th November, 1763, when he was succeeded by his son, Antoine Dassier. Bolzenthall mentions that Dassier's artistic career really began in 1820, his previous activity having been confined to assisting his father in cutting dies for the Genevese coinage. At about that date, he began his fine series of medallic portraits of the French Rulers, comprising 72 pieces, and his series of Reformers. In 1728 he came to England, and three years later issued a medallic series of English Sovereigns from William I. to George II. An



Portrait Medalet of J. Dassier, by H. Bovy.

appointment at the Royal Mint was offered to him by Sir Andrew Fountaine, which he declined for some unknown reason. During a sojourn at Turin, in 1743, he executed a medal of King Charles Emmanuel of Sardinia and was presented with a valuable gift for his fine medal of Cardinal Fleury.

Jean Dassier may be termed one of the best of the eighteenth century Medallists. With Hedlinger, he was Master of a school which is still in honour, although modern taste prefers the works of the Renaissance artists, whose realistic style has been revived.

There is no complete catalogue of Dassier's work; the following list will however give an idea of its extent :

SERIES OR REFORMERS : John Huss; — Hieronymus of Prague; — Martin Bucer; — Paul Fagius; — Martin Luther; — Philip Melanchthon; — Thomas Cranmer; — Patrick Hamilton; — John Knox; — Hugo Latimer; — Nicholas Ridley; — John Wicliffe; — Theodorus Beza; — Heinrich Bullinger; — John Calvin; — Guillaume Farel; — Berthold Haller; — Joannes Oecolampadius; — Pierre Viret; — Ulrich Zwingli; — Simon Grynaeus; — Wolfgang Musculus; — Joannes a Lasco; — Peter, Martyr.

This series comprises twenty-four medals.

SERIES OF GENEVESE THEOLOGIANs : Bénédict Pictet; — Theodorus Beza; — John Calvin; — John Clerc; — Louis Tronchin, &c.

SERIES OF KINGS AND QUEENS OF ENGLAND : William I. the Conqueror; — Henry I.; — Stephen; — Henry II.; — Richard I.; — John; — Henry III.; — Edward I.; — Edward II.; — Edward III.;

Richard II. ; — Henry IV. ; — Henry V. ; — Henry VI. ; — Edward IV. ; — Edward V. ; — Richard III. ; — Henry VII. ; — Henry VIII. ; — Edward VI. ; — Mary ; — Elizabeth ; — James I. ; — Charles I. ; — Cromwell ; — Charles II. ; — James II. ; — William III. ; — Mary II. ; — Anne ; — George I. ; — George II. ; — Carolina.

This series exists in gold, silver, bronze, damascened bronze, and white metal.

SERIES OF MEDALS ILLUSTRATING ROMAN HISTORY : (These were engraved by J. Dassier in conjunction with his son.) Romulus ; — Rape of the Sabines ; — Numa Pompilius ; — The Horatii and Curiatii ; — Submission of Alba : — The Oath of Brutus ; — Brutus ; — Heroism of Horatius Cocles and Mucius Scaevola ; — Creation of the Tribunitian Power ; — Coriolan ; — The Fabii ; — Laws of the Twelve Tables ; — Cato Censorinus ; — Generosity of Roman Ladies ; — M. Furius Camilius ; — Papirius and Manlius ; — Valour of Decius and his Son ; — Construction of Main Roads ; — The Wars of Pyrrhus ; — Majesty of the Senate ; — Self-denial of Fabricius ; — First Punic War ; — Alliance with Hiero, Tyrant of Syracuse ; — Regulus ; — Second Punic War ; — Wisdom of the Roman Senate ; — Victories of Hannibal ; — Marcellus ; — Diligence of Claudius Nero ; — Hannibal at the gates of Rome ; — Hannibal ; — Scipio Africanus ; — Interview between Scipio and Hannibal ; — Peace with Carthage ; — Quintus Flaminius ; — Conquest of Asia ; — Exile of Scipio ; — Triumph of L. Æmilius Paulus ; — Third Punic War ; — Sedition of the Gracchi ; — Marius ; — Marius at Carthage ; — Sylla ; — First Triumvirate between Pompeius, Caesar, and Crassus ; — Pompey the Great ; — Cicero ; — End of Mithridates ; — Exile and recall of Cicero ; — Caesar crossing over the Rubicon ; — Caesar's Fortune ; — Battle of Pharsala ; — Caesar ; — Death of Cato Uticensis ; — Murder of Caesar ; — Second Triumvirate between Octavianus, Marcus Antonius, and Lepidus ; — Marc Antony and Cleopatra ; — Augustus ; — Agrippa and Mecænas ; — Virgil and Horace ; — Ovid, Terentius, Catullus, Tibullus and Propertius ; — Livy and Sallustus.

SERIES OF FRENCH CELEBRITIES : Antoine Arnauld ; — J. G. de Balzac ; — Claude Ballin ; — Pierre Bayle ; — Pomponne de Bel-lièvre ; — Maximilien de Béthune, Duc de Sully ; — Jérôme Bignon ; — David Blondel ; — Samuel Bochart ; — Boileau-Despréaux ; — Israël Bouilleau ; — Louis de Bourbon, Prince de Condé ; — Jacques Callot ; — Nicolas de Catinat ; — Jean Claude ; — J. B. Colbert ; — Pierre Corneille ; — André Dacier ; — Madame Dacier ; — Dargenson ; — René Descartes ; — M^{me} Deshouillères ; — Dharcourt ; — Duquesne ; — Abraham de Fabert ; — Fabri de Peiresc ; — Fénelon ; — Fléchier ; — Cardinal Fleury ; — Pierre

Gassendi; — Jean de Gassion; — Antoine Godeau; — A. de Harlay; — Jean de La Fontaine; — Guillaume de Lamoignon; — D. F. de Lautrec; — Charles Le Brun; — Antoine Le Maistre; — Louis XIV.; — Eustache Le Sueur; — J. B. Lully; — Henri de Lorraine; — Maréchal de Luxembourg; — François de Malherbe; — Nicolas Mallebranche; — P. de Marca; — Papirius Masson; — Cardinal Mazarin; — François Mansart; — G. Ménage; — Claude



Second Centenary of the Reformation, at Geneva, 1735.

Berbier du Metz; — J. B. Poquelin de Molière; — Philippe, duc d'Orléans; — Cardinal d'Ossat; — Comte de Pagan; — Blaise Pascal; — Olivier Patru; — Peiresc; — Denis Petau; — Bénédic Pictet; — Louis E. du Pin; — Cardinal Richelieu; — Nicolas Poussin; — Abraham Du Quesnay; — Philippe Quinault; — Jean de la Quintinie; — Jean Racine; — Richelieu; — J. F. Sarrazin; — Pierre Segurier; — M^{me} de Sévigné; — Scévole de Sainte-Marthe; — Jacques Sirmond; — De Thou; — Turenne; — Jacques de Turreil; — Jean Varin; — Vincent Voiture; — Adrien Valois.

This series, known under the name of "Galerie métallique des grands hommes du siècle de Louis XIV," is the artist's most remarkable work, and comprises seventy-two medals.

MEDALS ILLUSTRATING THE HISTORY OF GENEVA: Second Centenary of the Reformation (2 types); — Restoration of Peace at Geneva (2 types).

SERIES OF FAMOUS MEN: Shakespeare (*illustrated*); — Francis Bacon, Lord Verulam; — John Selden; — John Milton; — Archbishop Tillotson; — Queen Anne and the Duke of Marlborough; — John Locke; — Queen Anne and Augustus III. of Poland; —

Duke of Marlborough ; — Archbishop Wake ; — Sir Isaac Newton ; — Dr Samuel Clarke ; — John Frederick Osterwald ; — J. J. Burlamaqui ; — King Charles Emmanuel of Sardinia ; — Ferdinand VI. of Spain ; — Cardinal Fleury (5 types) ; — Frederick the Great ; — Gutenberg ; — William IV. of Orange, Stadholder of the Netherlands ; — Elizabeth Petrowna ; — Maria Theresia ; — Louis XV. ;



Shakespeare Medal.

— Peter the Great (2 types) ; — Louis Le Fort (2 var.) ; — Michel Turrettini ; — François Turrettini ; — J. M. Mazzuchelli ; — Jean Alphonse Turrettini ; — Christian Wolf ; — Cardinal Dubois ; — Hugo Grotius ; — Ant. Leger ; — Jean Sigismond de Reinach, bishop of Basle, 1740 ; — Charles William of Baden-Durlach, 1736 ; — Pierre de la Closure, 1739, &c.

SERIES OF FRENCH SOVEREIGNS (executed by Jean Dassier, during his sojourn at Paris, under the direction of M. de Launay. The Mint Catalogue erroneously attributes this series to T. Bernard). It comprises 72 types of obv. and 4 of R., so that there probably exist 288 different specimens belonging to it : Pharamond ; — Clodion ; — Mérovée ; — Childéric I. ; — Clovis I. ; — Thierry I. ; — Clodomir ; — Childebert I. ; — Clotaire I. ; — Garibert ; — Gontran ; — Chilpéric I. ; — Clotaire II. ; — Dagobert I. ; — Clovis II. ; — Clotaire III. ; — Childéric II. ; — Thierry I. ; — Clovis III. ; — Childebert II. ; — Dagobert II. ; — Chilpéric II. ; — Clotaire IV. ; — Thierry II. ; — Childéric III. ; — Pépin ; — Charlemagne ; — Louis I. ; — Charles I. ; — Louis II. ; — Louis III. ; — Carloman ; — Charles II. ; — Eudes ; — Charles III. ; — Robert I. ; — Raoul ; — Louis IV. ; — Lothaire ; — Louis V. ; — Hugues Capet ; — Robert II. ; — Henri I. ; — Philippe I. ; — Louis VI. ; — Louis VII. ; — Philippe II. Auguste ; — Louis VIII. ; — Louis IX. ; — Philippe III. ; — Philippe IV. ; — Louis X. ; — Jean I. ; — Philippe V. ; — Charles IV. ; — Philippe IV. ; — Jean II. ; —

Charles V. ; — Charles VI. ; — Charles VII. ; — Louis XI. ; — Charles VIII. ; — Louis XII. ; — François I. ; — Henri II. ; — François II. ; — Charles IX. ; — Henri III. ; — Henri IV. ; — Louis XIII. ; — Louis XIV. ; — Louis XV.

Amongst other medals I have met by this artist are the following : Alliance of George I. with the Emperor Charles VI, 1718 ; — Death of George I., 1727 ; — Prince Frederick created Prince of Wales, 1729 ; — Gerona taken by Louis XIV., 1711 ; — Presentation medal of the State of Berne (subject : Androcles and the lion) ; — Sechzehner Pfennig of Berne. R. FELICITAS REIPUBLICÆ. Religion standing beside altar ; — Prize medals for Diligence, 1711 and 1712 (engraved by Jean Dassier or his father, Domaine Dassier) ; — The Venedigli Society at Zurich, 1744 ; — Foundation of the City of Berne (2 types) ; — Second Centenary of the Reformation at Berne, 1728 ; — Schulrathspfennige of



Ecu of Geneva, 1722.

Berne, undated ; — Merit Medals of Berne (several types) ; — Proclamation medal of Ferdinand VII. of Spain, 1746 ; — Victories of Guadeloupe, Cape Breton, &c., 1760 ; — Pierre Gassendi, &c.

The coins of Geneva, struck during the long period of over fifty years, between 1711 and 1763 were mostly engraved by Jean Dassier ; also those issued at Fribourg, from 1709 to 1717. The 10 and 20 Kreutzer pieces of Fribourg of 1709 and 1710 offer great resemblance to the 2 Sols of Geneva.

At the Cluny Museum, Paris, there is a plaquette by Dassier, which has been described and illustrated by M. J. A. Blanchet. This artist has also engraved a number of watch-cases, several of which may be seen at the Musée des Arts Décoratifs of Geneva, and snuff-boxes, as well as other decorative articles in metal.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Franks and Grueber, *op. cit.* — L. Forrer, *Médailles anglaises, &c. loc. cit.* — *Explication des médailles gravées par J. Dassier et par son fils représentant une suite de sujets tirés de l'histoire romaine, &c.*, 1778.

DASSIER, PAUL (*Swiss*). Son of Domaine D.; Goldsmith and Mint-engraver at Geneva, in 1725. He was born 13. Oct. 1681 and died 1 Jan. 1768.

DASSIGNES, C. (*Belg.*), also **D'ASSIGNIES**. Medallist, cited between 1618 to 1620. His signature appears on two medals of Prince Maurice of Nassau, the one with TANDEM SVRCVLVS ARBOR and two palm-branches on the R., and the other, with ARMATA NEQVITIA MERGITVR · 20 · FEBRV · 1620, and two ships sailing. Pinchart mentions that amongst the murderers of the brothers De Witt on whom the vengeance of the people found vent, in 1672, appear the names of Gaspar de Mars, sculptor, and Corneille d'Assigny, engraver of armorial bearings; the latter may have been a relative of the medallist, if not the artist himself.

BIBLIOGRAPHY. — A. Pinchart, *Biographie des Graveurs belges*, Revue belge de Numismatique, 1885.

DASSONNEVILLE, LUCAS (*Belg.*). Goldsmith of Bruges, who was appointed Coin-engraver at the Mint of Arras, in 1581, by the Prince of Parma. A petition which he addressed to the Governor-general of the Netherlands to solicit the appointment, and bearing the date of 1573, is very interesting, and worth quoting : “ A Son Excellence, remonstre en toute humilité Lucas d'Assonneville, orfevre de la ville de Bruges, que pour estre bon catholique et zéléteur de l'auctorité de Sa Majesté et ne s'avoir mis en armes avecq aultres pour expulser les Ganthois et Escossois ennemys ayans surprins ladicte ville, il auroit par le magistrat esté saisy et peu de temps après banny d'icelle ville, tellement que passé deux ans il se soit réfugié avec sa femme et enfans en la ville de Lille, ayant abandonné pour le service de Dieu et de Sa Majesté le peu de bien que Dieu luy avoit laissé en ce monde; et afin qu'il puisse avoir cy-après quelque moien de vivre et entretenir sa famille, se rethire vers Vostre Excellence, la suppliant bien humblement ayant regard à ce que dessus, de luy octroyer l'office de tailleur de la monnoie de Flandres qui se doit establir dans la ville d'Arras, en quoy il espère que Vostre Excellence le trouvera idoine, &c. ”

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*

DASTROS (*French*). Mint-master at Perpignan, year IV of the first French Republic; symbol, a bunch of grapes.

DATLER. *Vide* **DADLER, SEBASTIAN**.

DAUBENMEIER & CO (*Swiss*). A firm of Die-sinkers at Zurich. They have engraved jetons of service for the Hotel Wanner (1896). *Vide* **MEYER, MEIER, DAUBEN & C°**.

DAÜFLER, R. (*Germ.*). Die-sinker, who worked for the private

Mint of J. J. Neuss at Augsburg, and signed several medals commemorating various events related to the history of Frankfort-on-Main. He worked *circa* 1846-1848. Some of the Bundestag *Denkmünzen* bear his signature.

DAUMAS, LOUIS-JOSEPH (*French*). Sculptor, born in 1801; pupil of David d'Angers. He has obtained celebrity by famous works of statuary and sculpture, and is also the author of a few Portrait-medallions, executed in the style of his master.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DAUMY (*French*). Mint-master at Toulouse, from 1804 to 1810; symbol, a hammer.

DAUSSIN, ÉMILE (*French*). Contemporary Sculptor and Medallist, born at Paris, 18. Feb. 1870; pupil of Bouguereau and Ponscarme. He is the author of the following medals: Agriculture; — Rifle Meeting Prize Medal; — Exhibition of 1900; — Joan of Arc; — Portrait of M. D***; — Birth of a Child; — The Prodigal Child; — Prof. Bouguereau; — The Round of the Hours; — Archaeological Congress of Tournai; — Medal of the Photographic Society; — Prize Medal for Agriculture in the East of Belgium; — Cyrano; — Portrait of M. Henri Brisson; — Portrait of M. Chenavard, &c.

The Artist obtained in 1894 the first Prix Chenavard, in 1900 a Mention honorable at the Salon; and he is officier d'Académie since 1901.

DAUSSIN, LÉON (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of A. Millet, Gauthier and Ponscarme.

By him are the following medallic productions: 1896. M^{lle} A***; plaque, and christening medal; — 1897. His Eminence R***; — 1898. Christening plaque; — 1899. Head of Virgin; — Marriage Medal; — Heads of Children, plaque; — Religious medals, &c.

DAUTERLING, JOHANN MICHAEL (*Austr.*). Mint-engraver at Vienna, 1748-1750; then at Karlsburg (Transsylvania), 1750-1752. He died in 1752.

DAUVERGNE, FRANÇOIS (*French*). Mint-master at Limoges, 1541-1543.

DAVALOS (or **NAVALOS**), **A.** (*Peruvian*). Medallist of the early part of the nineteenth century. A medal commemorating the Battle of Ayacucho, with bust of Simon Bolivar, 1824, bears his signature. Proclamation pieces of 1826 and 1839 also exist of this engraver who was employed at the Mint of Lima. *Vide* **NAVALOS**.

BIBLIOGRAPHY. — A. Rosa, *Monetario Americano*, 1892.

DAVAU, VICTOR (*French*). Contemporary Medallist, and Gem-engraver, born at Paris ; pupil of Burdy, Fromentin, Bissinger, and Gaillouette. The following are his best known works : Bacchanalia, cameo, 1875 ; — Dancing, cameo on precious stone, 1876 ; — Portrait of M. Diaz ; — The Rape of Proserpina, sardonyx, 1877 ; — Bacchante, sardonyx, 1878 ; — Faun playing with Bacchante, sard., 1879 ; — Arms of France, gem on precious stones, 1880 ; — Cupid, sard., 1881 ; — Passez muscade, sard., 1882 ; — Love disarmed, cameo, 1882. — La Marseillaise, after Rude, chalcedony, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DAVID, ADOLPHE (*French*). Gem-engraver and Medallist, born at Baugé (Maine-et-Loire), 1828, died at Paris in 1896 ; pupil of



Apotheosis of Napoleon, by A. David.

Jouffroy. At the Salon of 1857, he exhibited three Portrait-camei, and a fourth representing the Wreck of the *Medusa*, and in 1863. Pudicitia resisting Love; but the work which has rendered the name of the artist famous is the very large cameo — Apotheosis of Napoleon I. — a sardonyx of 24 by 22 centimètres. It reproduces the ceiling painted by Ingres in 1854 in the grand reception room of the old Paris Hôtel de Ville; this beautiful piece of work was begun by the artist in 1861 and took thirteen years to complete.

The Luxembourg Museum possesses an onyx cameo by him with portrait of Victor Hugo, and the following gems are equally worthy of admiration: Daphnis, onyx cameo, 1875; — Phaeton leading the chariot of the Sun, cameo on sardonyx, 1876; — Ingres, jade; — Narcissus listening to the voice of Echo, cameo on cornelian, 1878; &c. In 1881, he produced a beautiful Portrait-medallion, which appears to be his last work on record.

This artist also exhibited at the Salon the following works: 1886. Trooping of the Colour on 14. July 1880, cameo in sardonyx; — 1887. Victor Hugo, chalcedony; — M^{me} A. P***, sard cameo, and Portrait-medallion; — 1890. The goat Amalthea, cameo in chalcedonyx.

BIBLIOGRAPHY. — E. Babelon, *La gravure en pierres fines*, Paris, 1894. — Chavignerie et Auvray, *op. cit.*

DAVID, ÉDOUARD (*French*). Contemporary Sculptor and Medallist, born at Paris. He is the author of a number of Portrait-medallions which have met with success at the Salon, from 1875 to 1879.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DAVELIERS, JEAN (*French*). Mint-engraver at St.-Quentin, 1375-76.

DAVID, JACQUES-LOUIS (*French*). 1748-1825. The reformer of modern French painting, and one of the greatest artists of the end of the eighteenth century and beginning of the nineteenth. He was a pupil of Boucher, and studied also for five years at the French Academy in Rome, where he produced his first great picture, the "Plague of St Roch". Returning to France soon after, he was received with all possible honour, admitted to the Academy, lodged at the Louvre, and surrounded by a host of admirers and pupils. During a second sojourn in Italy, the painter carried out a grand work, the "Horatii", and for Louis XVI., the companion picture to it "Brutus". In 1790, he was called upon to record with his brush the famous meeting of the Jeu-de-Paume, and soon after elected to represent the city of Paris at the Convention. Once en-

tangled in the Revolution, he shared in all the excesses of the regicide party, and lent his talent to the service and glorification of the bloody events of the First Republic.

On the 26th of October 1792, Louis David recommended in the following terms before the "Convention nationale" the striking of medals to commemorate the glorious events of his country: "Je désire que des médailles soient frappées pour tous les événements glorieux ou heureux déjà arrivés et qui arriveront à la République, et cela à l'imitation des Grecs et des Romains, qui, par leurs suites métalliques, ont non seulement donné la connaissance des événements remarquables, celle des grands hommes, mais encore celle du progrès de leur art." (*Gazette nationale*, 28. October 1792.)

After having taken up Robespierre's cause and been more than once imprisoned for political reasons, he returned to the exclusive exercise of his art. Under the Empire, he became the first painter of France, and glorified Napoleon by a large number of drawings, and paintings, representing him in all possible ways. His last great work was the celebrated picture of the "Thermopylæ". At the Restoration, David was banished from France, and his name struck off the rolls of the Institute, as a regicide. From 1815 to 1825, he resided at Brussels, and, adds one of his biographers, "the greatest consolation he experienced was the receipt from Paris of a medal struck in his honour by his former pupils and admirers."

David has exercised a vast influence upon medallic art, principally by reforming artistic taste in general, and also by taking under his protection Medallists, who, like P. J. David, Brenet, Droz, and many others, were trained in his school, and inspired by his compositions.

Some medals were executed from designs by the great painter, such as Napoleon's passage over the St Bernard, by Andrieu.

BIBLIOGRAPHY. — *Imperial Dictionary of Biography*. — Chavignerie et Auvray, *op. cit.* — Bolzenthal, *op. cit.*

DAVID, JOURDAIN (*French*). Mint-engraver at Paris, 1443-1445.

DAVID D'ANGERS, PIERRE JEAN (*French*). Sculptor and Medallist, born at Angers in 1788, died at Paris, 6 Jan. 1856. His father was a wood sculptor of some merit, and from him, young David acquired the taste for the art which was to bring him so prominently before his countrymen. He learned drawing under Delusse, and sculpture under the eminent statuary Roland in Paris. Obligated to work during the day to earn his daily bread, he used to devote the night hours to the pursuit of his favourite avocation. In 1810, he already obtained the second prize of the Ecole des Beaux-Arts for sculpture, and with the recommendation of his illustrious friend,

the great painter, Louis David, he won the Prix de Rome in 1811 for his *Death of Epaminondas*.

He then made a stay in Italy and studied the art of Canova and Thorvaldsen, as well as the antique models so profusely to be met with in Rome and Naples, and on his return, after a brief sojourn in London, he was commissioned the statue of Condé, which greatly increased his reputation. The monument of Bonchamp, 1821, the bust of Fénelon, 1826, that of Henri II., 1827, were great successes for the artist, whom Charles X. decorated with the Legion of



Portrait of David d'Angers, from his Monument.

Honour. In 1831, he married the grand-daughter of La Revellière-Lepeaux, and soon after he was entrusted with the execution of the frieze of the Pantheon. On various occasions, David was mixed up in the political events of his epoch, and only escaped death by fortuitous circumstances. The *coup d'état* of the 2. December 1852 found him a staunch Republican, and he was obliged to go into exile. To this cause, we must attribute his untimely end only three years later.

Few artists have produced so many works, and although our interest lies chiefly in his medallic productions, we cannot pass unnoticed the Monument to Botzaris, that to General Foy, the statues of Armand Carrel, Cuvier, Ambroise Paré, David de Pury, the tomb of the Comte de Bourche, which all betray personal inspiration, and a thorough knowledge of antique art. He was a wonderful step ahead of the old school, which lacked the freedom of thought and execution so indispensable to the rendering of true beauty.

The following is an almost complete list of the medals and medallions executed by David d'Angers, arranged in their chronological order.

The great master was the first to revive the medallic art as understood in the fifteenth century, and to give to his portraits of bronze, expression, reality and life. Of him could Victor Hugo truly say, in his *Feuilles d'Automne* :

Lorsqu'à tes yeux une pensée
Sous les traits d'un grand homme a lui,
Tu la fais bronze, elle est fixée,
Et les peuples disent : C'est lui !

and in *Les Rayons et les Ombres*, he adds :

Michel-Ange avait Rome, et David a Paris.

The great artist's "Galerie des Contemporains" was begun in 1827, but his earliest portrait medallions date from 1814.

- 1814. Herold (Ferdinand), 1793-1833, musician.
- 1815. Cecilia Odes..., a Roman princess (several varieties).
- 1817. Vadier, 1735-1828, politician.
- 1818. Abel de Pujol, 1785-1861, painter; — The same, and his wife; — Auguste Pajou, painter; — M^{lle} Desnoyers; — Eliza Frey.
- 1820. M^{me} Ingres.
- 1821. Crignier (Louis), painter.
- 1824. Bodin (Jean-François); — Proust (Louis), 1755-1826, chemist.
- 1825. Dupré, a friend of David d'Angers; — Ganne (Jean), do; — Maillard (René), do.
- 1826. Marshal Lefebvre; — Alexandre de Lameth, 1760-1827, politician; — Manuel (Jacques Antoine), 1775-1827, politician; — Casimir Périer, 1777-1832, statesman (2 var.); — Baraguié; — Ingres; — Alexandre de Lameth.
- 1827. Rouget de Lisle, 1760-1836, author of the *Marseillaise*; — Gothier (L. Jérôme), 1746-1830, politician; — Keratry, 1769-

1859, writer and politician; — Jourdan, 1762-1833, French marshal; — Granet, 1775-1849, painter; — Victor Pavie, poet.

1828. Prud'homme, 1732-1830, journalist; — Abbé Grégoire, 1750-1831; — Victor Hugo, 1802-1887, poet (several varieties); — Sainte-Beuve, 1804-1870, literary critic; — Alfred de Vigny, 1797-1863, poet; — Delphine Gay (M^{me} de Girardin), 1804-1855, poetess; — Mérimée (Prosper), 1803-1870, writer; — Thierry (Augustin), 1795-1856, historian; — Dumesnil (Constant), 1774-



Portrait-medallion of Lamartine.

1860, naturalist; — Fabrier, 1782-1855, general; — Brunel (Marc Isambard), 1769-1849, engineer of the Thames tunnel; — Eugène Devéria, 1780-1865, painter; — Achille Devéria, 1800-1857, painter; — Laure Devéria, sister of the two preceding; — Céleste Motte (M^{me} Achille Devéria); — Schnetz (Jean-Victor), 1787-1870, painter; — Lamartine, 1792-1869, poet and politician.

1829. Victor Cousin, 1794-1867, philosopher; — Alexandre Dumas, 1803-1870, novelist; — Emile Deschamps, 1791-1870,

poet; — Delacroix (Frédéric Victor Eugène), 1798-1863, painter; — M^{me} Haudebourt-Lescot; — M^{me} Victor Hugo; — Princess Salmdick, 1767-1845, poet; — Rossini, 1792-1868, Italian composer; — Ampère, 1775-1836, mathematician; — Labbey de Pompières, 1751-1831, politician; — Delaure, 1755-1835, historian; — O'Connor (Arthur), grandson of Condorcet; — Goethe, 1749-1832, German poet and philosopher; — Mickiewicz, 1798-1856, Polish poet; — Captain Franklin (John), 1786-1847, English naval officer; — Haudaudine (Pierre), 1756-1846, politician.

1830. Daunou, 1761-1840, politician; — Monge, 1746-1818, one of the founders of the Paris Ecole polytechnique; — Lamartine (*illustrated*); — Chateaubriand; — Sismondi, 1773-1842, historian; — George Sand, 1804-1876, novelist; — Roulin, 1796-1874, naturalist; — Ballanche (Pierre-Simon), 1776-1847, philosopher; — Béranger, poet; — Couturier de Vienne, journalist; — Chevreul, 1786-1895, chemist; — Eynard (Jean-Gabriel), 1775-1843, orientalist; — M^{me} Belloc, the translator of Byron into French; — Taylor (Isidore Sévérin Juste, baron) 1788-1881, explorer, and writer; — Daunou; — Testutt de Tracy, 1754-1836, philosopher; — Lenormant (Charles), 1802-1859, archeologist and numismatist; — Gerando, 1772-1842, economist; — Géricault, 1791-1824, painter; — Gérard, 1770-1837, painter; — M^{lle} Georges, 1786-1867, dramatic actress; — Merlin de Thionville, 1762-1833, Governor of Mayence under the Revolution; — Merlin de Douai, 1754-1838, lawyer; — Marat, 1774-1794, demagogue; — Thiбаudeau, 1765-1854, politician; — Abbé de Pradt, 1759-1837, politician; — Sieyes, mayor of Paris; — Condorcet (M.), Ant. Nic. Caritat, marquis de), 1743-1794, philosopher; — M^{me} Condorcet O'Connor; — Panis, 1757-1832, politician; — Desgenettes; — Hulin (Pierre Auguste, comte), 1758-1841, general, Governor of Paris; — Guizot, 1787-1874, deputy, minister, etc.; — La Fayette (2 var.); — Laffite, 1767-1844, politician; — Chauvelin, 1766-1832, politician; — Benjamin Constant, 1767-1830, writer; — Royer Collard, 1763-1845, politician; — Vogel de Vogelstein, 1788-1868, German painter; — Spontini, 1779-1851, Italian composer; — Lady Morgan; — Mrs Amelia Opie, 1769-1853, English novelist; — Stammann (Friedrich), German architect; — Acosta, colonel, and scholar (Republic of Santa-Fé); — Hahne-mann, 1755-1843, physician, homœopath; — Santander, 1782-1840, first president of New Granada; — Colettis, 1784-1846, Greek statesman.

1831. Alfred de Musset, 1810-1857, poet; — Lamennais, 1782-1854, writer; — Etienne Geoffroy-Saint-Hilaire, 1772-1844, naturalist; — Edgar Quinet, 1803-1875, writer; — Charles Nodier, 1780-1844, writer; — M^{me} Saint-Elme, 1776-1845, authoress; —

Boulay-Paty, 1804-1864, poet; — Casimir Delavigne; — Roche, 1801-1834, publicist; — Pigault-Lebrun, 1753-1835, novelist; — Theodore Pavie, born 1811, orientalist; — Proust; — Léon Cogniet, painter; — Levasseur de la Sarthe, 1747-1834, politician; — Kleber (general), 1753-1800; — Capt. Miel, 1777-1830; — General Condorcet O'Connor; — J. A. Washington, an Englishman (*Vide* F. P. Weber, *Medals and Medallions*, &c.); — L. J. A. de Potter, 1786-1859, Belgian politician; — M^{me} de Potter; — Carus, 1789-1869, physician and painter; — Dannecher, 1759-1841, German sculptor; — Humboldt, 1769-1859, Prussian naturalist, astronomer, and traveller; — Klense, 1784-1864, Bavarian architect; — Dumont, of Geneva; — Capt. Levy, American seaman; — Sir John Ross, 1777-1856, English admiral and explorer; — General Bonaparte.

1832. Azaïs (P. Hyacinthe), 1766-1845, philosopher; — Leroux (Pierre), 1798-1871, philosopher; — M^{me} Voiart, 1786-1866, authoress; — Armand Carrel, 1800-1836, publicist; — Cormenin, 1785-1868, politician; — Jules Janin, 1804-1874, critic and novelist; — Jean de Bry, 1760-1843, politician; — Choudieu, 1761-1840, politician; — M^{me} Roland, 1754-1793, the revolutionary publicist; — Ferry (Gabriel), politician; — Boulay de la Meurthe; — Comte Réal, 1765-1834, politician; — Pâquier (Etienne, duc), 1767-1862, statesman; — Gros, artist; — Paul Delaroche, 1797-1856, painter; — Augustin (Jean-Baptiste), 1759-1832, painter in miniatures; — Drolling, 1785-1851, painter; — Bowring, 1792-1872, English diplomatist and writer; — Pentland (John), English naturalist; — William Edwards, 1777-1842, physician, economist, etc.; — Sir Sidney Smith, 1764-1840, English admiral; — Mina, 1781-1836, Spanish general.

1833. Augustin; — M^{me} David d'Angers; — Comte de Lasteyrie, 1759-1849, economist; — M^{me} de Lasteyrie; — A. de Gisors, 1796-1866, architect; — M^{me} de Gisors; — Arnault, 1766-1834, poet; — Auguste Barbier, born in 1805, poet; — Droz (Joseph), 1773-1850, philosopher; — Duvernoy, 1775-1855, naturalist; — Beyle (Henry), 1783-1842, novelist (*Stendhal*); — Barginet, novelist; — Savary (Julien), politician and writer; — Foucher (Paul), 1810-1875, poet; — Dupré (Augustin), 1748-1833, medallist; — M^{lle} Mars; — André Etienne, drummer of Arcole; — Roederer, 1754-1835, politician; — Sanquaire-Souligné, 1766-1843, politician; — Bailleul, 1762-1843, publicist, etc.; — Charles Comte, 1782-1837, politician; — Baudin, 1784-1854, admiral; — Bérard, 1783-1859, politician; — Bronsted, born in 1781, a Danish antiquary; — Candolle, 1778-1841, Genevese botanist; — Retsch (Moritz), 1779-1857, German painter; — Reinhard (Comte Charles Frédéric), 1761-1838, German statesman; — Naureuther, born in 1801, German painter; — Valdes, Spanish general.

1834. Condorcet; — Robert David d'Angers, junior; — Cuvier; — Michelet, 1798-1874, historian; — Cavaignac (Godefroy), 1798-1845, publicist; — Philippon, 1800-1862, draughtsman; — M^{me} Allart, novelist; — Richard (Louis), the caster of the series of medallions by David d'Angers; — Charlet, 1792-1848, painter; — Jullien de Paris, 1775-1848, publicist; — Barrère, 1755-1841, politician; — Lawey, 1766-1842, chief surgeon of the grande Armée; — Renoult, military surgeon; — Gouvion Saint-Cyr; — Morand (Comte L. L. Ch. A. A.), 1770-1835; — Caroline Murat, 1782-1839, ex-queen of Naples; — Ludwig Tieck; — Friedrich Tieck, 1776-1851, German sculptor; — Schelling, 1775-1854, German philosopher; — Friedrich, 1774-1840, German landscape painter; — Schinkel, 1781-1841, Prussian architect; — Rietschell, 1804-1861, Saxon sculptor; — Boettiger, 1760-1835, German antiquary; — Brandt, 1789-1845, Neuchâtel medallist; — Blumenbach, 1752-1841, naturalist (several varieties); — Hummel, 1778-1837, German musician; — Lindman, 1780-1854, Saxon statesman and astronomer; — Haering, 1798-1843, German novelist and tragic author; — Chamisso, 1781-1836, German poet; — Muller, chancellor of the court of Weimar; — Coudray, architect; — Rivers (George Pitt), 1810-1866, English statesman; — John Wilkes, 1727-1797, English writer and politician.

1835. Ambroise Paré; — Marmier (Xavier), traveller, and writer; — Percier, 1764-1840, architect; — Corbière, 1793-1875, novelist; — Robespierre, 1759-1794, the Revolutionary leader; — Sergent-Marceau, 1751-1834, politician; — Oudot, 1760-1840, politician; — Rouget de Lisle; — Rauch; — Ramey, junior, 1796-1852, sculptor.

1836. Carnot, 1753-1823, statesman; — Pouqueville, 1770-1838, historian; — Billard; — Comte de Pastoret, 1791-1857, writer; — Sylvestre de Sacy, 1756-1838, orientalist; — Dulong, 1785-1838, chemist; — Laurent de Jussieu, 1748-1836, naturalist; — Henriquel-Dupont, engraver; — Depaulis, 1792-1867, medallist; — Lebreton, poet; — Pouqueville; — Kératry; — Thérèse Olivier; — Niemcewicz, 1757-1841, Polish poet and patriot; — Czartoryski (Prince Adam), 1770-1861, Polish statesman.

1837. General Bonaparte; — Talma; — Adrien Maillard, born in 1815, lawyer; — Taillandier, 1797-1870, lawyer; — Liebig, 1803-1873, German chemist; — Spurzheim, 1766-1833, German phrenologist; — Ludwig Boerne; — Baudissin, 1789-1868, translator of Shakespeare into German; — George Canning, 1770-1827, English statesman; — Alberto Nota, 1775-1847, Italian dramatic author.

Medallions executed before 1838. Auguste Jal and M^{me} Aspasia Jal; — Gay-Lussac, 1778-1850, chemist and physician; — Les-

son, 1794-1849, traveller and naturalist ; — Volney ; — La Grange, 1738-1813, mathematician ; — Lemerrier, 1772-1840, tragic author and novelist ; — Lacépède ; — Orfila (Matteo), 1787-1854 ; — Béclard ; — Gustave Planche, 1808-1857, critic ; — J. J. Ampère, 1800-1864, historian ; — Senancourt, 1770-1846, moralist and writer ; — Reynaud, 1806-1863, philosopher ; — M^{me} d'Abrantès (duchesse d'), 1784-1836, novelist ; — M^{me} Valdor, 1796-1871, poet ; — M^{me} de Bruyères, poet ; — Desalle, writer ; — Milbert, lawyer ; — Raoul (Max), critic ; — La Revellière-Lepeaux ; — Carnot ; — Robespierre (young) ; — Le Bas, 1766-1794, politician ; — Comte de Las Cases, 1766-1842, Napoleon's companion in exile at St Helena ; — Duc de Bassano, 1763-1835, minister of Napoleon I. ; — Manuel ; — Dupont de l'Eure, 1767-1855, politician ; — Siméon, 1749-1842, politician ; — Dupin, 1783-1865, politician ; — Horace Vernet, 1789-1863, painter ; — Ary Scheffer, 1795-1853, painter ; — A. Johannot, 1800-1837, painter ; — Alavoine, 1776-1834, architect ; — Pemhaud, 1772-1832, architect ; — Visconti ; — Villemain, antiquary ; — M^{me} Pasta, 1798-1865, Italian actress and singer ; — Lord Byron, 1788-1824 ; — Jeremiah Bentham ; — Lady Somerville, English mathematician and astronomer ; — Cooper ; — C. Botta, 1766-1837, Italian historian ; — Werner, 1763-1823, German poet.

1838. Ferdinand de Lasteyrie ; — Hélène David d'Angers (at the age of nineteen months) sev. var. ; — Serres, 1786-1866, professor of anthropology ; — Raspail, born in 1794, physician, chemist, etc. ; — Magendie, 1782-1855, physiologist ; — Marquis de Pastoret, 1756-1840, minister of Justice under Louis XVI. ; — Meneval, 1778-1850, librarian of Napoleon I. ; — Langlois, numismatist ; — Paul Huet, 1804-1869, painter ; — J. Temple Leader, born 1810, Member of the English Parliament ; — Monge ; — Isidore Geoffroy Saint-Hilaire ; — Lallemand, 1790-1853, physician ; — Arago ; — Thénard, 1777-1857, chemist ; — Becquerel senior, chemist ; — M^{me} Tastu, born in 1795, poetess ; — M^{me} Récamier, 1777-1849 ; — Quatremère de Quincy, 1755-1849, antiquary ; — Poussin (Nicolas), 1594-1665, painter ; — Godefroy, engraver ; — Desnoyers, senior ; — Desnoyers, 1779-1857, engraver ; — Pallière, painter ; — Louis Boulanger, 1806-1867, painter ; — Collas, 1795-1859, engineer, inventor of the Collas process for reducing sculptures ; — Lepelletier-Saint-Fargeau, 1763-1832, politician ; — Ragmey, a judge under the Revolution ; — Souberbielle, 1754-1848, politician ; — Lefebvre ; — Berzelius, Swedish chemist ; — Bolivar, 1780-1830, the Liberator, founder of Bolivia.

1839. Deville (Jean-Achille), 1789-1875, archaeologist ; — Poterlet (Hippolyte), painter ; — Bory de Saint-Vincent, 1780-1846, naturalist ; — André Chénier, poet ; — Barthélemy, 1797-1867,

poet ; — M^{me} Desbordes-Valmore, 1786-1858, poet and novelist ; — Bouchotte, 1754-1840, Minister of war under the First Republic ; — Lechevallier ; — Claudet, 1763-1810, statuary ; — Lemot, 1771-1827, statuary ; — Houdon, 1741-1828, statuary ; — Flaxman (John), 1755-1826, English statuary ; — Prieur-Duvernoy, 1763-1832, one of the founders of the Ecole polytechnique ; — General Petit, 1772-1856, governor of the Invalides ; — Gourgeaud, 1783-1852, companion in exile of Napoleon I. ; — Masséna, 1758-1817, marshal of France ; — Suchet.

1840. Espercieux, 1760-1840, statuary ; — Ambroise Paré ; — Pariset, 1770-1847, scientist ; — J. Dumas, born in 1800, chemist ; — Letronne, 1797-1848, geographer, archaeologist ; — Burnouf, 1801-1852, orientalist ; — Biot, 1774-1862, astronomer ; — Duc de Luynes, 1812-1867, antiquary ; — Berton, 1767-1844, composer ; — Cherubini, 1760-1842, Italian composer ; — Espercieux ; — Fortoul (Hippolyte), 1811-1856, writer ; — Ch. Didier, 1805-1864, writer ; — Delange Saint-Cyr, 1766-1840, field marshal ; — Travot ; — Exelmans, 1775-1852, marshal of France ; — Montholon, 1783-1850, general, and companion in exile of Napoleon I. ; — Grouchy : — Marshal Victor, 1766-1841, duke of Bellune ; — Bertrand, 1773-1844, general, and companion in exile of Napoleon I. ; — Garnier-Pagès senior, 1801-1841, politician ; — Venedey (Jacob), German writer ; — Dwernicki, 1779-1857, Polish general ; — Boissy d'Anglas, 1756-1826, president of the *Convention nationale* ; — Gohier ; — La Tour d'Auvergne, 1743-1800, first grenadier of France ; — Laplace (Marquis de), 1749-1827, geometer ; — M^{me} Isidore Geoffroy Saint-Hilaire ; — Broussais, 1772-1838, chief of the Ecole physiologique ; — Puget, 1622-1694, statuary ; — Moitte, 1747-1810, statuary ; — Schlegel, 1767-1844, German poet, critic and linguist.

1841. Baron de Prony, 1755-1839, mathematician ; — Pelouse, 1817-1876, chemist ; — Civiale, 1792-1867, surgeon ; — Elie de Beaumont, 1798-1874, geologist ; — Granville, 1804-1847, painter.

1842. Marshal Soult, 1769-1851 ; — Dutrochet, 1776-1847, physician and naturalist ; — Trélat (Ulysse), born in 1795, politician ; — Magu ; — P. Lebrun, 1785-1873, tragic writer ; — Paul de Kock, 1794-1871, novelist ; — Bosio, 1767-1843, statuary ; — Louis David, 1748-1825, painter ; — Auber, 1782-1870, composer ; — Wilhelm (surnamed Bocquillon), 1779-1842, composer ; — Lacroix (Sylvestre François), 1765-1843, mathematician ; — M^{me} Arago, 1765-1845 ; — Monteil, 1769-1850, historian.

1843. Yves Bernard, 1752-1842, writer ; — Poinsot, 1777-1859, mathematician ; — Lakanal ; — Artaud de Montor, 1772-1869, antiquary ; — Brongniart, 1770-1847, geologist ; — Boissonnade, 1774-1857, Hellenist ; — Cauchy (Auguste Louis, baron), 1789-

1857, mathematician; — Balzac, 1779-1850, novelist (several varieties); — Esquiros, 1811-1876, poet; — Louis Blanc, historian; — Scribe, 1791-1861, dramatic author; — Calamatta, 1802-1869, engraver; — Henri Lehmann, born in 1814, painter; — M^{me} Segalas, poet; — Comtesse de la Valette (several varieties); — Pepe, 1782-1856, Italian general.

1844. The four sergeants of La Rochelle; — Commemoration of the brothers Bandiera; — Marie-Joseph Chénier, poet; — Poney, born in 1821, poet; — Gigoux, born in 1806, painter; — Barbès, 1809-1870, politician; — Lelewel, 1787-1861, historian and numismatist.

1845. Marshal Ney, 1769-1815, medal with R. and medallion; — E. Geoffroy-Saint-Hilaire; — Lordat, 1773-1862, physiologist; — Fresnel; — Roussin, 1781-1854, admiral; — Morel (Benjamin), politician; — Théophile Gauthier, 1808-1872, critic, novelist, &c.; — Isabey, senior, 1764-1855, painter in miniatures; — Adèle Hugo; — M^{me} Fortoul; — Boyer (Jean-Pierre), 1776-1850, president of the republic of Haïti; — Carl Ritter, 1779-1859, Russian geographer and writer; — Lavoisier, 1743-1794, chemist; — Berthollet (Claude-Louis, comte), 1747-1832, chemist; — Dureau de la Malle, 1777-1859, poet; — Jean Reboul, 1796-1864, poet; — Raoul-Rochette; — Dubois, physician; — M^{me} Camille Bodin (pseud. Jenny Bastide), novelist; — Guérin, 1774-1833, painter; — Prud'hon (Pierre-Paul), 1760-1823, painter (varieties with bust facing or in profile); — Cartellier, 1757-1831, statuary; — Roland, 1746-1816, sculptor; — Dupaty, 1771-1825, sculptor; — Julien (Pierre), 1731-1804, sculptor; — Leysener, 1728-1781, German sculptor; — Reboul de Pézénas, 1750-1839, geologist; — Cassanyes, politician; — Guyton de Monvaux, 1737-1816, politician; — Garat, 1749-1833, politician; — Camille Jordan; — Lætitia Bonaparte, 1750-1829, mother of Napoleon I.; — Quetelet, 1796-1874, Belgian astronomer and chemist; — James Watt, 1736-1819, Scotch engineer.

1846. Armand Marrast, 1801-1852, journalist.

1847. Général d'Andigne; — Blainville, 1777-1840, naturalist; — Sixdeniers (Alexandre Vincent), medal-engraver; — Thoré, 1807-1869, critic; — Baronne de Forget.

1849. Saint Just.

1850. Wilhelm; — Universal Suffrage (2 var.); — Mathieu de Dombasles, 1778-1843, agronomist; — Liberty (a medal for Poland); — Lalande, 1732-1807, astronomer; — Jomard, 1777-1862, geographer, traveller, &c.; — Couthon; — Eugène de Beauharnais, 1781-1824, viceroy of Italy; — M^{me} Carrier.

1851. Daniel O'Connor, † 1851, grandson of Condorcet; — Bernardin de Saint-Pierre; — Gerbert (Pope Sylvester II.); — Hélène de la Valette.

1852. Canaris, 1792-1877, Greek admiral ; — M^{me} Canaris ; — The three Graces.

1853. Mrs Beecher Stowe, 1814-1872, American novelist ; — Le Clère, 1785-1853, architect.

1854. Rosa Bonheur, 1823-1899, painter ; — Manin (Daniel), 1804-1857, president of the Venetian Republic.

Undated Medallions, now in the Musée David. Victor Hugo ; — Savigny, 1779-1861, naturalist ; — Laromiguière, 1756-1837, philosopher ; — Anquetil-Duperron, 1731-1805, orientalist ; — Bichat ; — Empress Joséphine, 1763-1814 ; — Callamare, 1769-1821, sculptor ; — Dejoux, 1731-1816, sculptor ; — Champin, 1796-1860, painter ; — Rabeuf, 1763-1797, politician ; — Rampon, 1759-1842, general ; — Robespierre (with laureate head) ; — Romme, 1750-1795, politician ; — Labédoyère, 1786-1815, colonel ; — Les Jumeaux de la Réole, 1760-1815 ; — Boulay-Paty, 1763-1830, lawyer ; — Schiller, 1759-1805, German poet and historian ; — Volta, 1745-1828, inventor of the Volta battery.

Undated Medallions, not in the Musée David. Henri de Latouche, 1785-1855, poet ; — Dureau de la Malle, 1742-1807, translator of Tacitus into French ; — Poisson, 1781-1840, geometer ; — M^{me} Visconti ; — Germain Pilon, 1515-1590, sculptor ; — Paganini ; — Barras, 1765-1829, president of the Directoire ; — Talot, politician ; — La Fayette ; — Choiseul, 1760-1838, governor of the Louvre ; — Buonarroti, 1751-1837, politician ; — Kosciusko, 1746-1816, Polish general ; — Claudine Potocha.

Patterns for Medallions. Charbonier de la Guesnerie ; — M^{lle} Marie Cornélie Falcon, public singer ; — Garnier (Etienne Barthélemy), painter ; — Gastine (Civique de), publicist ; — Huyot (Jean Nicholas), architect ; — Meynier (Charles), painter ; — Wains-Desfontaines, poet ; and ninety others, unknown.

The best known in England of these medallions are those of Sir John Bowring, Sir M.I. Brunel, Lord Byron, George Canning (*illustrated*), John Flaxman, Sir John Franklin, Amelia Opie, George Pitt Rivers, Sir John Ross, Admiral Sir Sidney Smith, J. Temple Leader, James Watt, John Wilkes, John Pentland, Lady Sydney Morgan, Mary Somerville, and James Aug. Washington, all mentioned by Dr F. P. Weber, who adds, that most of them " were cast by L. Richard, and bear his signature on the back. " L. Richard was the favourite founder and friend of David " d'Angers, and there is a medallic portrait of him, signed " David " 1834 ". Ferdinand Liard, so well known by his casts of early " Italian medals in the South Kensington Museum and elsewhere, " is the son-in-law of Richard, and cast the medallion of Darwin. " F. Liard's son, A. Liard, is now much employed by the Paris " medallists ".

David d'Angers, will remain a great figure in the History of Art of the xixth century. According to the judgment of a modern critic, he belongs especially to that school of sculpture that delights in blending the spirit of Greek Art with the forms required to give historical accuracy to the impersonations of our period. He has brought sculpture to be most useful to society at large, by modelling hundreds of medallions of the celebrated men of his age, in which he has not only attained a rare degree of external resem-



Portrait-medallion of George Canning.

blance, but also succeeded in unmistakably fixing the most recondite features of character. He paved the way for the present French school of medallists whose fine works are attracting so much well-deserved attention. The celebrity of the great artist would be assured should we possess only his wonderful gallery of bronze portraits; these however form but a small portion of his work. Beautiful statues in marble and bronze, chiselled by that master-hand, may be admired in nearly every country; and he has, perhaps, not

altogether without reason, been called the Phidias of modern times.

In an article, published in the *Revue de Paris* (May 1899) M. G. Lecomte has analysed the art of David d'Angers in such a masterly way, that I cannot omit reproducing here the few lines he has devoted to this artist : " Certains critiques, un peu superficiels, répètent volontiers que les médaillons de David d'Angers influencèrent heureusement la glyptique. Il faut s'entendre. Si l'on veut dire que ces œuvres si belles de vérité, de profondeur, conseilèrent aux artistes l'observation pénétrante et le modelé hardi, on ne se trompe point. Les médaillons de David d'Angers sont de bon conseil, comme toutes les œuvres riches d'accent. Ils le furent surtout au temps de David d'Angers, alors que tant de graveurs en médailles modelaient avec indécision, ne savaient pas exprimer l'intimité morale d'une physionomie.

" David d'Angers, comme Rude, comme Barye, comme Carpeaux, donna à ses contemporains la grande leçon qui se dégage toujours des œuvres originales et fortes. Mais prétendre plus, serait commettre une erreur. Les qualités qui font si passionnants les médaillons de David ne sont pas absolument celles qui conviennent à la gravure en médailles. On pourrait même dire qu'elles leur sont opposées. Ce que David d'Angers cherchait, c'était, par un modelé énergique jusqu'à la brutalité, l'accentuation violente du caractère, l'âpre mise des dominantes, en un mot l'effet.

" Son modelé fougueux, tourmenté, avec ses creusements brusques, ses dures saillies, donnait à ses médaillons une lumière crue. Et l'on a des raisons de penser que l'art de la médaille s'accommoderait mal de ses trous d'ombre, de ses reliefs véhéments. La glyptique, qui veut la décision, n'admet guère l'emportement. Par leurs excavations et leurs aspérités, les médaillons de David d'Angers eussent réalisé des médailles expressives sans doute, mais dénuées du goût, de la simplicité, de l'harmonie sereine, qui sont indispensables dans cet art.

" Et cela est si vrai que, lorsque David d'Angers voulut par hasard composer des médailles, il se soumit sans peine à des lois que son bel instinct lui révéla aussitôt. Au musée du Louvre, on en peut juger. Il nous a légué des médailles aussi vivantes que le furent ses médaillons, mais d'une simplicité plus calme. C'est aussi aigu, aussi pénétrant, mais la manière est toute différente. Si l'on regarde ses jolies médailles d'après des adolescents, des jeunes femmes, des enfants, son admirable portrait de Charles Percier, d'un caractère si accentué et pourtant traité avec tant de discrétion et de goût, sa médaille si bien composée des quatre sergents de La Rochelle, on voit comme aisément un créateur intelligent sait adapter sa vision aux exigences d'un art. Mais, en somme, David

d'Angers a fait peu de médailles. C'est par ses médaillons, plus regardés et plus connus, qu'il est resté dans l'histoire de l'art.

“Aussi nous semble-t-il un peu risqué de dire que David d'Angers révolutionna la glyptique. Il eut simplement l'influence incontestable qui appartient toujours aux maîtres, et que des sculpteurs comme Rude, Carpeaux et Rodin, par exemple, exercèrent de la même façon à des moments divers de ce siècle. Il n'y a pas d'analogie directe entre l'œuvre de David d'Angers et l'art si spécial de la gravure en médailles”.

BIBLIOGRAPHY. — H. Jouin, *David d'Angers, sa vie et son œuvre*. — F. P. Weber, *Medals and Medallions of the XIX. Cent.*, 1894. — Roger Marx, *Les médailleurs français depuis 1789*, Paris, 1897. — Célestin Port, *Dictionnaire historique, etc. de Maine-et-Loire*. — François Grille, *Notice biographique sur David d'Angers*. — Adrien Maillard, *Etude*, &c. — P. Hawke, *Notice sur deux artistes angevins (Bulletin de la Société industrielle d'Angers)*. — Victor Pierre, *Un mot sur David d'Angers*. — F. Halévy, *Notice*. — Victor Pavie, *Goethe et David. Souvenirs d'un voyage à Weymar*. — *David d'Angers et ses relations littéraires*, publiées par H. Jouin. — Eug. Marc, *L'œuvre de David d'Angers, croquis d'après nature*. — *Les Médaillons de David d'Angers réunis et publiés par son fils*. — *Grande Encyclopédie*. — Roger Marx, *Les Médailleurs contemporains en France et à l'Étranger*, Paris, 1901.

DAVID, JOURDAIN (*French*). Mint-engraver at Paris, 1443-1445.

DAVIDSON, MAJOR G. (*Brit.*). Deputy Mint-master at Calcutta, 23. December 1893-24. January 1895; and at Bombay, 1897-1902.

DAVIDSON, GEORGE (*Brit.*). Mint-master at Calcutta, 15. January 1810 to 1813.

DAVIELIERS, JEAN (*French*). Die-cutter of the gold and silver coin at the Mint of Saint-Quentin, 1375-1376.

DAVIES, WILLIAM (*Brit.*). A Birmingham Die-sinker and Engraver of a number of English Provincial Tokens, such as those of James Powele, Abergavenny. 1795 — J. Allin, Birmingham, 1796; — Niblock and Hunter, Bristol, 1795; (2 var.); — Scottolo, Gatehouse, 1793; — D. J. Eaton, London, 1795; — Lowestoft, 1795; — J. Smith, Maidstone, 1795; — W. Draper, Maldon; — J. Powell, Monmouth, 1795; — Bissett and Son, Montrose, 1796; — J. and T. Cloakes, Tenterden, 1796; — D. and J. Boulter, Yarmouth, 1796; — I. Holland, Teignmouth, Shilling (2 var.); — Dorchester, Shilling, of Cox, Merle & Pattison (signed: I. D.); — London, Charing Cross, Eighteenpence; — W. Jones & Co, Charing Cross, Shillings (sev. var.); — W. Adams, Ipswich, Shilling, 1811; — Coleraine, Penny, 1813; — Strabane, Co. Tyrone, Penny, 1813, &c.

Some of these tokens are quite artistic productions.

BIBLIOGRAPHY. — W. J. Davis, *The Token Coinage of Warwickshire*, Birmingham, 1896. — Pye, *Provincial Coins*, &c., London, n. d. — W. J. Davis, *Token Coinage of the nineteenth century*, London, 1904.

DAVIN, AUGUSTE LOUIS ERNEST (*French*). Sculptor and Medallist, born at Saint-Michel-en-Beaumont (Isère); pupil of Falguière and

Chaplain. He is the author of numerous Portrait-medallions, — Medal of the Société des enfants de l'Isère ; — Concours musical of Grenoble, 1894 ; — Bernard ; — Ribaud ; — Ernest ; — Fernande ; — M. & M^{me} Biron, 1895 ; — L'Ami D^{***}, 1899, &c.

DAVIN, GABRIEL (*French*). Assay-master ; Mint-master at Paris, appointed on the 3. June 1626.

DAVINET (*French*). Die-sinker at Paris, *circa* 1837. He engraved a masonic prize medal for the Lodge "Asile du Sage" at Paris in that year.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

DAVIS, JOSEPH (*Brit.*): A Birmingham Medallist of the second quarter of the nineteenth century ; died about 1857. He is the issuer of the following medals : Chipping Norton Political Union, estab-



Thomas Clarkson, issued by J. Davis.

lished 1831 ; — Return of Thomas Attwood to Birmingham from London, 1832 ; — Sir Marc Isambard Brunel, on the Completion of the Thames Tunnel, 1842 ; — William Carey, Jubilee of the Baptist Mission, 1842 (2 types) ; — Temperance Badges, 1838 ; — Earl Grey ; — Thomas Clarkson (*illustrated*) ; — The Duke of Wellington, 1828 ; — Myles Coverdale ; — Anniversary of the Birmingham Free Grammar School, 1852 ; — Brompton Hospital ; — Royal South Hants Infirmary, 1844 ; — R. C. Total Abstinence Association, Birmingham ; — City Brokers' Medal.

Early in the century, Joseph Davis was a gilt toy manufacturer in Great Charles St., Birmingham, and he appears to have entered into the business of a Die-engraver in the year 1828. He is described in the Post Office Directory of 1845 as Joseph Davis, 7 Clarence Row, Die-engraver to H.R.H. Prince Albert and H. R. H. the Duchess of Kent.

His Reform and Anti-slavery Medals are amongst the best of the time. He also executed a fine set of English Cathedral Medals.

In 1850 his name no longer appears in the Directory, nor can any further information be obtained about him. Mr. Grueber says that "Davis was not a Die-engraver himself, but merely struck medals from dies cut for him."

BIBLIOGRAPHY. — *Numismatic Chronicle*, 1887 and 1888. — Leroux, *Le Médail-lier du Canada*, Montreal, 1892. — (Information kindly furnished by W. J. Davis Esq.). — Franks and Grueber, *Medallic Illustrations of British History, &c.*

DAVIS & MACMILLAN (*Brit.*). Die-sinkers of Birmingham. A medal of the new General Hospital, Birmingham, is signed **D & M**.

DAVIS W. J. (*Brit.*). A contemporary Numismatist and Author of various numismatic works.



Mr. W. J. Davis's New Year Token, 1900.

He has issued an interesting token, engraved by Restall, to commemorate the New Year, 1900, and others.

DAVISON, ALEXANDER (*Brit.*). The issuer of a medal, engraved by Küchler, on the Victory of the Nile, 1798; it bears a Portrait-medallion of Nelson, and was granted to all those who partook in the engagement. The following extract from Tancred may prove of interest in connection with the issue of this medal: "The Battle of the Nile, which took place on the first and second of August, 1798, was one of Nelson's greatest victories. The Navy Gold Medal was given to the admirals and to captains who commanded ships, but junior officers and the men received no decoration from the King or Government. Mr. Davison, a personal friend of Nelson, feeling that the brave men who had fought and conquered in this great naval battle should have some recognition in return for their gallant services, presented every man with a medal. Mr. Davison gave his medal in gold to Lord Nelson and post-

captains ; in silver to lieutenants ; bronze-gilt to petty officers ; and bronze to seamen and marines ”.



Davison's Medal for the Battle of the Nile.

BIBLIOGRAPHY. — Tancred, *Historical Record of Medals and Honorary Distinctions*, Spink and Son, London, 1891.

DAWBENEY, GILES, LORD (*Brit.*). Mint-master at London, in conjunction with Bartholomew Rede, goldsmith, from the 1st to the 5th years of Henry VII. In the first year of that reign, “ they were appointed joint masters and workers of the Mint, to coin pieces of the same description as had been coined under Edward IV. ; and in 1489 the same persons, Sir Giles having now become Lord Dawbeney, were ordered to make a new money of gold according to the print and form of a piece of lead annexed to the Letters Patent. The new money was to be of the standard fineness, to be double the weight of the ryal, and to be called the sovereign, and was to be current for 20 s. Out of every pound weight of gold to be coined in the Tower, two of these pieces, and no more, were to be made, unless the king should command the contrary ”.

BIBLIOGRAPHY. — Kenyon, *Gold Coins of England*, London, 1884, p. 74. — Ruding, *Annals of the Coinage of Great Britain and its Dependencies*, London, 1840.

DAWSON, EDITH (*Brit.*). Contemporary Chaser in copper, and Medallist. In vol. XIII of “ The Studio ” a fine plaquette by this artist and Mr. Nelson Dawson is illustrated.

DAWSON, G. W. (*Canad.*). Die-sinker of Montreal, and Author of a medal of D^r Joseph Le Roux (3 var.).

DAWSON, G. W. (*Canad.*). The issuer of a Montreal Universal Temperance Legion of Honour Badge, with bust of Queen Victoria, 1881.

BIBLIOGRAPHY. — Leroux, *Le Médailleur du Canada*, 1892.

DAWSON, NELSON (*Brit.*). Contemporary Chaser in copper, and Medallist. One of latest works, executed in conjunction with Mrs Edith Dawson, a finely wrought plaquette, is illustrated in vol. XIII of "The Studio".

DAXBEK, LOUIS PHILIPPE (*Belg.*). Contemporary Die-sinker, residing at Brussels; and born in 1839. He was apprenticed to Dargent and learned die-sinking under Würden Sr. By him is the medal of the "Grand Concours Somzée", 1889.

DAY, DANIEL DE (*French*). Engraver at the Mint of Pau, 1657.

BIBLIOGRAPHY. — J.-Adrien Blanchet, *Les Graveurs en Béarn*, Dax, 1888.

D. B. Vide JUSTINUS DE BEYER. Swiss Medallist, 1698-1738.

D. B. Vide G. DE BACKER. Medallist at Namur, 1711-1715.

D. B. F. or D. B. F. W. Vide BECKER. Medallist at Vienna, 1740-1745.

D. B. Vide DANIEL BÖTTCHER. Mint-master at Thorn, 1760-1763.

D. B. Vide DAVID BEHRENS. Mint-master at Rostock, 1762.

D. B. Vide DUBOIS. Coin-engraver, and Mint-master at Bremen, 1763-1797.

D. BA. Vide G. DE BACKER. Coin-engraver, and Mint-master at Bremen, 1763-1797. Schlickeysen-Pallmann mention this Medallist, but there seems to be a mistake as to the date and place of his activity. Probably this artist is G. de Backer of Namur.

D. C. L. Vide DIETRICH CHRISTIAN LIEBST. Mint-master at Altona, 1783-1786.

D. D. D. C. W. = DAT DICIT DEDICAT CHR. WERMUTH.

D. D. F. Vide DAVID DETALLA. Medallist of Geneva, 1814-1836.

D. D. Vide DANIEL DUPUIS. French Medallist, 1849-1899.

D. di P. Vide DOMENICO DI POLO. Gem-engraver and Medallist of the second half of the sixteenth century.

D. D. V. M. = DAT DICIT DEDICAT VALENTIN MALER.

D. E. (Æ). Signature or an unknown German Medallist, who has engraved four beautiful medals of John the Constant and John Frederick, 1530; — Charles V. and Isabella, 1533; — Stefan Schlick R. Lorenz and Katharina Schlick, 1534; — and Philipp von Hessen, 1535.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

DEADDA, BERNARD JACOB (*Austrian*). Mint-master at Kremnitz, circa 1718.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen im ersten Viertel des XVIII. Jahrhunderts*, Mittheilungen des Clubs der Münz- und Medaillen-Freunde in Wien, 1891.

DEAN (*Brit.*). Gem-engraver of the eighteenth century, by whom, according to Raspe, are the following works : The Antinous of the Belvidere, Rome (carnelian, signed : **DEAN F.**); — Bust of an Angel, after Guido; — The Angel Gabriel; — Mrs. Hartley, of Covent Garden Theatre; — The Character of Zingara, &c.

This Master died quite young.

DEBOIS, ELISEUS (*Bohem.*). Mint-master at Prague, 1630-1633. His privy mark on the coins is a boar's head, within two crescents.

BIBLIOGRAPHY. — Max Donebauer, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen*, Prag, 1888.

DEBUS, G. M. (*Brit.*). Proprietor of the General Letter Works, Hull, and editor of various medals, amongst which I have noticed a commemorative Medal of the Working Men's Exhibition, 1870.

DEBUT, DIDIER (*French*). Sculptor, born at Moulins (Allier), 4th June, 1824. He was a pupil of David d'Angers, in imitation of whom he executed some Portrait-medallions; one was exhibited as late as 1881 at the Paris Salon, and represents M. Dujarrier. This sculptor's bas-reliefs are exceptionally beautiful.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DEBUT, MARCEL (*French*). Contemporary Sculptor and Medallist; pupil of his father, Thomas, and J. Lefebvre. By him are the following medallic productions : 1892. Peace and War Medal; — 1895. Madeleine; — David slaying Goliath, &c.

DÉCHEVERRY, SAVIN (*French*). Mint-engraver at Bayonne, circa 1560-†1567.

DECKER, AUGUST CHRISTOPH (*Germ.*). Mint-warden at Breslau, 1743-1745.

DECKERS, E. (*Belg.*). Contemporary Sculptor of Antwerp, and author of a Portrait-medal of Ed. Coremans, 1889, deputy.

DECLERCQ, ALBERT (*French*). Contemporary Sculptor, born at Boulogne s/ Mer. He is the author of some Portrait-medallions, exhibited at the Salons of 1874, 1876, 1881, and later; that of M. Poigné is deserving of especial notice for its artistic merit.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DECORCHEMONT, LOUIS EMILE (*French*). Sculptor, born at St Pierre d'Antils (Eure); pupil of A. Millet, and Dumont. He also distinguished himself as a Medallist and Gem-engraver. Two camei bearing portraits of M. Laumonier, and M. Picard, are much admired; and also one of Henry Gauthier.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DECOTTE (*French*). Director of the Paris Medal-Mint under Louis XVI.

DECOURCELLE, LOUIS ÉDOUARD (*French*). Sculptor, and Die-sinker, born at Paris, 12th March, 1819. He engraved medals on the Promulgation of the Constitution, 12. November 1848, and to commemorate the National Guards of the Departments, &c. The following are also by this artist: Portrait of M. D***, 1851; — M^{lle} P. D***, 1852; — M^{me} Ed. D***, 1855; — Bronze medal of the Insurance Company *La Transatlantique*, 1861; — Prize Medal of Chimay College; — M^{me} L. C***, 1865; — M. E. D***, 1866; — M. E. Adam, 1868, &c.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*, Paris, 1848. — Chavignerie et Auvray, *op. cit.*

DE CURCY, JOHN (*Brit.*). Earl of Ulster, Sole Governor of Ireland, 1185-1189. He issued a series of Patrick Farthings, of the following description:

Patrick Farthing. Downpatrick. Obv. + PATRICII. Cross pattée within circle. R. + DE DVNO (Downpatrick). Cross pattée with crescent in each angle. R. 5. Wt. 6 grs.

BIBLIOGRAPHY. — H. A. Grueber, *Handbook of the Coins of Great Britain and Ireland*, London, 1899.

DEDARDE, JACQUES (*Belg.*). Goldsmith, appointed in June 1385 to the post of Engraver of the coins at the Mint of Reckheim, by Henry, seigneur of Diepenbeke and Reckheim.

BIBLIOGRAPHY. — A. Pinchart, *Monnayage de l'atelier de Reckheim en 1385*, *Revue belge de numismatique*, 1883.

DEDEKIND, BERNHARDT JULIUS (*Germ.*). Mint-master, and Engraver at Brunswick, 1723-1742, and Aurich, Prussia, 1747-1749; he afterwards worked at Copenhagen. His initials **B. I. D.** appear on coins and medals of Dukes Ludwig Rudolf, 1731-1735, Ferdinand

Albrecht Junior, 1. March — 2. Sept. 1735, and Carl I., 1735-1742. The following are not uncommon : Commemorative medal of the Entry of Duke Ludwig Rudolt into Brunswick, 23. March 1731; — Half Thaler of same Duke, 1735; — Sterbe-Thaler of same date; — Memorial Medal of Antoinette Amalie, daughter of Duke Ludwig Rudolf, 1735; — Sterbe-Thaler of Duke Ferdinand Albrecht Junior (2 var.); — Marriage Thaler and $\frac{1}{2}$ Thaler of Duke Carl I. with Phillippine Charlotte, Princess of Prussia, 1733; — Gulden of 1737, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — *Reimmann Sale Catalogue*, 1892.

DEFAILLY, CHARLES (*Swiss*). Lithographer and Engraver, residing at Geneva. He has edited a number of medals during the last few years, most of which were struck in Paris, and are the work of various engravers. The following pieces bearing his signature have come before my notice : Agricultural Exhibition at Bienne, 1890; — Swiss Federal Fête de gymnastique, 1891; — Cantonal Shooting Fête at Morges, 1891; — Vine-growers Fête at Vevey, 1891; — Unveiling of the Pestalozzi Monument at Yverdon, 1891; — Adrien Lachenal, 1892; — Soleure Musical Fête, 1893; — Geneva School Fête, 1893; — Zürich Cantonal Shooting Fête, 1893; — Federal Fête of the Grütli Society, Neuchâtel, 1893; — Cantonal Gymnastic Fête at Fleurier, 1893; — East Swiss Shooting Fête at Bienne, 1893; — Federal Fête of Officers at Chaux-de-Fonds, 1893; — Seventy-fifth Anniversary of the foundation of the Société de Zofingue, 1893; — Banquet of Sappers of the Fire Brigade at Geneva, 1893; — Temperance Fête at Sainte-Croix, 1894; — Life Saving Society Fête at Nyon, 1894; — School Fête at Geneva, 1894; — School Fête at Neuchâtel, 1894; — Cantonal Exhibition at Yverdon, 1894; — Cantonal Shooting Fête at Lausanne, 1894; — Meeting of the Musical Federation "Campagne" at Satigny, Geneva, 1894; — Musical Competition at Neuchâtel, 1894; — Thirtieth Anniversary of the Cæcilian Society of Geneva, 1894; — Military School at Bière, 1895; — Cantonal Gymnastic Fête at Vevey, 1895; — Cantonal Temperance Fête at Lausanne, 1895; — Inauguration of the Railway Line, Bière-Morges, 1895; — School Fête at Lausanne, 1895; — School Fête at Neuchâtel, 1895; — Shooting Fête at Rolle, 1895; — Manœuvres of the First Swiss Army Corps, 1895; — Inauguration of a Monument to William Tell at Altdorf, 1895; — National Agricultural Exhibition at Berne, 1895; — Twenty-fifth Anniversary of the Italian Colony at Geneva, 1895; — Chs Defailly, jeton, 1896; — School Fête at Geneva, 1897; — Cantonal Temperance Fête at Bex, 1897; — Cantonal Choral Fête, at Le Locle, 1897; — Communal Fête, Faubourg St-Gervais, Geneva, 1897; — Cantonal Shooting Fête at Bienne,

1897; — Cantonal Shooting Fête at Olten, 1897; — 150th Anniversary of the Birth of Pestalozzi, 1896; — Cantonal Shooting Fête at Olten, 1896; — Swiss National Exhibition at Geneva, 1896, &c.

BIBLIOGRAPHY. — *Bulletin et Revue de la Société suisse de Numismatique*, 1890-1898.

DEFFAUX (*French*). Die-sinker of the second half of the nineteenth century. His signature occurs on a jeton commemorating the 40th Anniversary of the “ Société des Incas ” of Valenciennes.

DEFRADES (*Brit.*). Medallist in the employ of Mudie, *circa* 1817. A medal of that date, commemorating the Granting of a Constitution to the Ionian Islands by England, bears his signature. On obv. Britannia is seen seated to l., and the R. represents maidens dancing round a flag-staff.

DEGAILLON, ANTOINE (*Swiss*). Assayer at the Mint of Geneva, 1587-1591; he probably was also employed to engrave coins.

DE GOOR, A. J. VAN (*Dutch*). Die-sinker of the beginning of the nineteenth century. There was a medal by him in the Thomsen Cabinet, 1869, commemorating the Swearing of fidelity by King William I. to the Constitution of the Netherlands, 1816. He was employed as Engraver at the Mint of Utrecht, at the same time as Van der Monde, J. P. Schouberg, and David Van der Kellen.

DEGEORGE, CHARLES JEAN MARIE (*French*). Sculptor, and Medallist, born at Lyons, on the 31st of March 1837, died at Paris, in the early part of November, 1888. He was a pupil of Duret, Flandrin, Jouffroy, and Chabot. In 1866, he obtained the Grand Prix de Rome for a medal representing France protecting Algeria. Since that date, he exhibited at nearly every Salon. Beside a number of busts and other works of sculpture, the artist produced a series of medals which rank among the best of modern Masters. Such are : 1864. Portrait-medallion of M. Léraud; — Portrait of a Lady; — 1866. Portrait of Baron T. de B***; — 1868. Head of Lysimachus; — 1876. Medal of the Chamber of Commerce of Bordeaux; — 1877. France enlightens and instructs her Children; — 1878. The Paris Universal Exhibition; — Commemorative Medal of the Building of the Church of St Pierre at Montrouge; — 1881. Henri Regnault, painter; — Medal of the Société des Amis des Arts of Lyons; — Award Medal for Horse Training Competitions; — Medal struck in memory of the pupils of the Ecole des Beaux-Arts who lost their lives during the Franco-German War, 1870-1871; — Aerial Communications during the War (*illustrated*); — Reward Medal for Services in connection with Lighthouses and Buoys; — Prize Medal for Music, 1885; — La Trompette, &c. Several of these may be

seen at the Luxembourg Museum at Paris, and some are illustrated in M. Roger Marx's publications.

His principal works of sculpture are : Bust of Bernardino Cenci (Luxembourg); — Young Florentine; — Young Venetian of the fifteenth century; — Aristoteles, young (Luxemb.); — Bronze bust



Aerial Communications during the Franco-German War, by Degeorge.

of Henri Regnault; — Statue of Hippolyte Flandrin; — Philibert Delorme; — Couston; — Gérard Audran, &c. He also executed the façade of the Court of the Bibliothèque Nationale.

A bust of Degeorge by St-Marceaux adorns his monument in Père-Lachaise cemetery.

M. Marx in an article which appeared in the "Studio" for October 1898, writes : "The work of the medallist was in due course endowed with feeling and grace and emotion by Chapu and Degeorge, the latter a dreamy meditative poet, who came to a premature end in 1888".

"Degeorge", writes M. G. Lecomte in "La Renaissance de la Médaille" (*Revue de Paris*, mai 1899), "fut un sculpteur très doué qui fit de la gravure en médailles, et mourut non pas avant d'avoir donné sa mesure, car il la donna du premier coup, mais avant d'avoir réalisé tous les espoirs que, légitimement, on mettait en lui. Degeorge était un artiste passionné et fort. Il apporta dans la glyptique toutes les qualités qu'en d'autres travaux il avait déjà montrées. Le modelé de ses médailles est large, puissant, résolu. En même temps Degeorge avait le sentiment très net des conditions particulières à son nouvel art. Ses médailles sont arrangées avec goût, et, tout en étant d'une énergie expressive, restent simples. Sa médaille pour l'église de Saint-Pierre de Montrouge est très belle par l'équilibre, la multiplicité si simple, si juste des plans, l'entente architecturale, la répartition des lumières. La médaille frappée à la mémoire des élèves de l'École des Beaux-Arts, celle en souvenir de l'inauguration d'un phare, sont d'une émotion recueillie, d'une saisissante poésie, d'une sobre éloquence".

In *Art* (1885, p. 69), M. Maurice Albert gives the following appreciation of the artist : "Si M. Degeorge a peu produit, la qualité du moins remplace la quantité; et bien peu, parmi nos graveurs, honorent autant que lui l'art français. Statuaire ou médaillier, M. Degeorge est à la fois un exécutant consciencieux et un poète délicat. Ses compositions sont toujours claires, simples, pleines de sentiment, et d'un dessin serré qui annonce de longues études, de fructueuses séances devant les chefs-d'œuvre des maîtres. Jusqu'à lui, les graveurs ne s'étaient guère mis en frais d'imagination pour les revers de leurs médailles; la face seule les préoccupait, les intéressait. Ils s'en remettaient, pour le reste, à l'inspiration du dernier moment. M. Degeorge, à l'exemple des anciens qui décoraient leurs revers de motifs toujours si curieux, jugea qu'une médaille était un tout, et qu'aucun travail ne devait paraître ingrat ou superflu à celui qui la composait. Aussi chercherait-on vainement dans l'œuvre de M. Degeorge une faiblesse, une défaillance quelconque. L'artiste ne s'arrête qu'après s'être convaincu qu'on ne peut aller plus loin. *Nec plus ultra* semble sa devise. Toujours à la recherche du mieux, il tourne et retourne ses médailles avec la même patience que ses statues et ses reliefs, que ce fronton, par exemple, qu'il vient de terminer pour la Bibliothèque nationale. N'a-t-il pas dernièrement recommencé à ses frais, avec un désintéressement rare, une médaille terminée, et sur laquelle de nombreuses

épreuves avaient été déjà frappées, parce qu'une idée meilleure lui était tout d'un coup venue.

“ C'est à cette conscience, à cette *honnêteté* artistique, unie à un talent hors ligne, que certaines œuvres de M. Degeorge doivent de pouvoir rivaliser avec quelques-unes des merveilles numismatiques de la Renaissance. La médaille de l'*Église de Montrouge* est du nombre. Avec quel extraordinaire talent de facture l'artiste a su reproduire l'intérieur du monument, d'un effet si naturel et si charmant! Et ces deux petits génies, aux formes si vraies, aux mouvements si souples, qui tiennent le plan de la nouvelle église, ne descendent-ils pas en ligne directe de certains génies de Raphaël? Ce sont les mêmes qualités de composition et de coloration, le même dessin serré, bien enveloppé, plein de saillie malgré peu de relief, qu'on remarque dans les deux médailles gravées pour la ville de Lyon, et dans quelques autres encore ”.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — R. Marx, *Les Médailleurs français depuis 1789*, Paris, 1897. — R. Marx, *op. cit.* — L. Bénédict, *Catalogue du Musée du Luxembourg*, 1896. — *Grande Encyclopédie*.

DEGRAVE, FRANÇOIS ALEXANDRE JACQUES (*Belg.*). Medallist, born at Ghent, 26. May 1770; died, 9. October 1832; a pupil of Simon; Engraver to the King since 1819. He executed a medal with bust of Quintin Matsys, of Antwerp, 1450-1529. *Vide GRAVE*.

BIBLIOGRAPHY. — Ch. Piot, *Coins, Poinçons et Matrices appartenant à l'État*, Bruxelles, 1861.

DEHANNIN, GUIOT (*French*). Engraver of Jetons, 1415-1418.

DEHONDT, *Vide HONDIUS, JOCUNDUS* *infrâ*.

DE HONDT *Vide HONDT* *infrâ*.

DEHONT (*Belg.*). Engraver of the second quarter of the nineteenth century. In 1847, he submitted a pattern 5 Franc piece to the Brussels Mint, which however was not approved of. *Vide DE HONDT*.

BIBLIOGRAPHY. — Ch. Piot, *op. cit.*

DEI, MATTEO (*Ital.*). Niello-engraver of the sixteenth century. By this artist are the following works: Christ on the cross; — Conversion of St Paul, &c. *Vide MATTEO DEI*.

BIBLIOGRAPHY. — Duchesne, *Essai sur les nielles*, Paris, 1826.

DEICHMANN, ALEXANDER (*Russ.*). Coin-engraver and Medallist at the Mint of Koliwan, 1818-1821. His signature is **A. Δ.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DEITENBECK, E. (*Germ.*). Contemporary Sculptor and Medallist, residing at Berlin. I have seen his signature on medals of Prof.

D^r Koch of Berlin; and Prof. Virchow, 1890; — Prince Bismarck, 1898.

DEJOIE, JEAN (*French*). Coin-engraver, and Medallist who worked for the Republic of Haiti, 1820-1840. His signature is **I. D.** and sometimes **DEJOIE** in full. The currency issued by J. P. Boyer, President of the Republic of Haiti, was engraved by this artist, and consists of Gourdes, Half-Gourdes, Gourdins, Reals, Half-Reals, Two and One Centime pieces, of the years 15, 24, 25, 26, 27, 28, 29, 30, 31, and 37, of the Independence.



Gourde of J.-P. Boyer, An 26.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ad. Weyl, *Die Jules Fonrobert'sche Sammlung überseeischer Münzen und Medaillen*, Berlin, 1878. — Rosa, *Monetario Americano*, Buenos Aires, 1892.

DEKIN, CLAIS (*Belg.*). In 1275, Margaret of Constantinople, farmed her Mints of Valenciennes and Alost for three years, to a citizen of Bruges, named Clais Dekin. This contract was renewed in 1277.

BIBLIOGRAPHY. — R. Serrure, *L'imitation des types monétaires flamands au moyen âge*, Bruxelles, 1899.

DELABARRE, JEAN (*French*). Goldsmith and Medallist of Lyons (. . . 1545-1561). He is noted for having executed some fine pieces of jewellery (*ystoires*), and imitations or reproductions of antique coins (*antiques*), which were widely used at the time for the decoration of basins, ewers, goblets, &c. He was the maker of the jewels presented to Henry II. and Catharine de' Medici by the authorities of the City of Lyons on the occasion of their visit in 1548.

BIBLIOGRAPHY. — N. Rondot, *Les Médailleurs lyonnais*, Mâcon, 1897. — Maze-rolle, *op. cit.*

DELACOUR, CLOVIS (*French*). Contemporary Sculptor, born at Châtillon-sur-Seine; pupil of Moreau, Vauthier, and A. Millet. At the Salon he exhibited two Plaquettes in silver, representing Phoebe, and Endymion, and an Ivory-carving, Spring.

DELACROIX, PIERRE (*French*). Engraver at the Mint of Nantes, 1653-1695.

DELAHAYE, ALEXANDRE (*French*). Mint-engraver at Paris, in succession to Claude Le May, 1545.

DELAHAYE, or DE LA HAYE, NICOLAS (*French*). Goldsmith and Engraver, presumably the son of Simon Pierre De la Haye, was born between 1645 and 1654. Two painters of the same name and family, Corneille, and Simon De La Haye, flourished under Henri II and Louis XIV respectively. His usual signature is *De La Haye*, but it also appears as *Delahaie* or *D. L. H.* His death must have taken place soon after 1695, which is the last date occurring on his medals. Guiffrey in his biographical notice of the artist praises him for the number and importance of the orders that were entrusted to him.

In the *Comptes des Bâtiments du Roi*, we find that payments were made to Delahaye for the following works : Medal of M^{me} la Duchesse de Fontanges, 1684; — Cessation of Hostilities, 1685; — The Rhine and Strassburg; — The Fossees jaunes (*sic*) Affair, 1685; — Aggrandizement of Paris; — Demolition of the Pyramid, 1686; — The Satellites of Saturn; — Sarrelouis; — Dunkirk, 1687; — Birth of the King; — Victory of Palermo, 1687; — The port of Brest; — The ten Cities of Alsace; — The King of Poland's Reception in France, 1692, &c.

Other documents, in particular the engraver's receipts, furnish us with further information respecting the medals he executed : Dunkirk fortified, 1687; — Montmélian taken; — Thionville taken; — Engagement of Altenheim, 1693; — Fortification of 150 Cities; — Death of the Queen Mother; — Lewe taken; — Defeat of Comte du Marsin and Prince de Ligne; — Defeat of the Fleet off Smyrna, 1695; — Four Cities on the Rhine taken (signed *Delahaye j.*); — Pont-Royal (signed *Delahaie f.*); — Mons taken (signed *De La Haye*); — Acquisition of Dunkirk (signed *D. L. H.*); — Portrait of the King in armour; — Bust of the King in armour; — Bust of the King in mantle, &c.

Delahaye was one of the artists most in requisition among the various medallists who were working at the time for the King at the Medal Mint in Paris. His work strongly resembles that of his predecessors and contemporaries who contributed to the Medallic History of Louis XIV, such as Bernard, Chéron, Le Blanc, &c.

BIBLIOGRAPHY. — J. J. Guiffrey, *La Monnaie des Médailles. Histoire métallique de Louis XIV d'après les documents inédits des Archives nationales*, Revue numismatique, 1888.

DELAHAYE, PIERRE I (*French*). Mint-engraver at Reims, 1720.

DELAHAYE, PIERRE II (*French*). Mint-engraver at Strassburg, 1720.

DELAROCHE, PAUL (*French*). Painter, born at Paris, 17th of July 1797, died there, 4th of November 1856. He was a pupil of Gros. Although this celebrated artist never did medal work, his name may be mentioned here in connection with the numerous medallion portrait drawings which he produced, such as : Ch. Lenormant; — J. J. Barre, the medallist (*illustrated*); — M^{me} la vicomtesse de Grouchy; — Auber, &c.



Portrait-medallion of J. J. Barre, the Medallist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELARUE (*French*). Sculptor and Medallist of the first half of the nineteenth century. I have seen his signature on a Portrait-medallion of Dupin, the famous French lawyer, 1820.

DELARUE (*French*). A member of the Academy of Sciences and Arts of Lyons, *circa* 1848, who in that year executed a pattern for the billon coinage of the Second Republic, which however was not issued. Perhaps the same person as the one mentioned above.

DELARUE, BERNARD (*French*). Engraver at the Mint of Bayonne, 1550-1560.

DELARUE, PIERRE (*French*). Engraver at the Mint of Bayonne, 1523-1550.

DELATTRE, THÉRÈSE (*French*). Sculptor and Medallist, residing at Paris. She is a pupil of Hegel, M^{me} Bertaux, and Vasselot. At the Salon of 1879, she exhibited a Portrait-medallion in bronze of Dom Pedro II., Emperor of Brazil, a work which was much admired.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELAUNAY, FRANÇOIS (*French*). Engraver at the Mint of Poitiers, 1610-1616.

DELAUNAY, JACQUES (*French*). Goldsmith and Coin-engraver, apparently at the Paris Mint. His death certificate reads thus : " Du Dimanche, 1^{er} febvrier. Convoy de 30 s. c. de Jacques Delaunay, vivant marchand orphèvre et lieutenant des monnoyes en la Monnoye de Paris du serment de France, près Rue des Fossés. Receu 40 livres 10 sols. ".

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELAUNAY, PIERRE (*French*). Engraver at the Mint of Poitiers, 1583-1610.

DELAUNE, CHRISTOFLE (*French*). Mint-engraver, then Mint-master at Tours, 1545-1554.

BIBLIOGRAPHY. — A. Barre, *Graveurs particuliers des Monnaie de France*, 1867.

DELAUNE, ESTIENNE (*French*). Engraver at the Paris Mint, 1552-1553. He was elected to the office on the 25th of April, 1552, in conjunction with Jehan Erondelle. Delaune at first exercised the trade of a goldsmith and modeller, and he is reckoned one of the most pleasing line-engravers of the French Renaissance. Benvenuto Cellini's works seem to have inspired some of his earlier productions in chasing. He then gave himself up to engraving dies, and became one of the associates of Aubin Olivier, the inventor of the new process of coining by the mill. A number of drawings by the artist's hand of medals, coins, jetons, seals, and jewels, are still preserved at the Bibliothèque Nationale, Paris. He was born *circa* 1528, and died in 1583 or thereabout. *Vide* LAUNE, ÉTIENNE DE.

BIBLIOGRAPHY. — A. Barre, *op. cit.* — Plon, *Benvenuto Cellini*, 1883. — G. Pawlowski, *E. Delaune*, Grande Encyclopédie, 1898.

DELBAUVE, LOUIS ÉMILE (*French*). Sculptor and Medallist, born at Coutres (Loire-et-Cher), now residing at Paris. At the Salons of 1881, and 1882, he exhibited two Portrait-medallions in

bronze, which do great credit to the artist as fine examples of modelling, in particular that of Colonel Joly.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELBEQUE, HENRI ARCHANGE (*French*). Mint-master at Strassburg, 1861-1870, and Bordeaux, 1870; privy mark, floreate cross.

BIBLIOGRAPHY. — Babelon, *Monnaie*, Grande Encyclopédie, 1898.

DELBRÜGGE, CORDT (CONRAD) (*Germ.*). Mint-master at Osnabrück, 1597-1625, Verden, 1621, and Celle, 1621-1622. His initials **C. D.** occur on the coins issued under him.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — M. Bahrfeldt, *op. cit.*

DELETREZ, LOUIS ALEXIS JOSEPH (*French*). Sculptor and Medallist; pupil of Lemaire, and Jouffroy; entered the École des Beaux-Arts in 1857; born at Orchies, 17. November 1841. In 1866, he exhibited at the Salon a Portrait-medallion in bronze, which is the only medallic work by him of which I have found a record.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELFINONE, CARLO DOMENICO (*Ital.*). Mint-master at Milan, 1729-1732, under the reign of Charles III. of Spain, Duke of Milan.

BIBLIOGRAPHY. — F. and E. Gnechi, *Le Monete di Milano*, 1884.

DELGADO, JOSÉ FERREIRA (*Port.*). Mint-engraver at Lisbon, 1777.

DELHOMME, LÉON ALEXANDRE (*French*). Sculptor, born at Tournon (Ardèche) on the 21st of July, 1841. Pupil of A. Dumont and Fabisch. At the Salon of 1873 he exhibited a Portrait-medallion in bronze of Dr A. Pellat, and there are also others of Jules Delhomme; — M. Alphand, &c., and a cameo in ivory.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELLA ROBBIA *Vide* **ROBBIA**.

DELOGE (*French*). Sculptor and Medallist of the first half of the eighteenth century. His signature occurs on a Prize medal of Queen Maria Leszczyńska, 1725.

BIBLIOGRAPHY. — Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medaillen Arbeit (1429-1840)*, Berlin, 1840. — Rondot, *op. cit.*

DELOR (*French*). Engraver of masonic badges and others. His signature occurs on a masonic medal (struck in imitation of a coin of Toulouse) of the early part of the nineteenth century.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

DELORME, ABEL (*French*). Mint-master at Perpignan, from 1829 to 1837. His privy mark was a bunch of grapes.

DELORME, JEAN ANDRÉ (*French*). Sculptor, born at Sainte-Agathe-en-Donzy (Loire) on the 31st of January, 1829; pupil of Bonnassieux. Besides numerous works of sculpture, he has also exhibited several Portrait-medallions at the Paris Salons since 1861. A marble statue of Boileau by this artist is to be seen at the Paris Hotel de Ville.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELOYE, JEAN BAPTISTE GUSTAVE (*French*). Contemporary French Sculptor and Medallist, born at Sedan (Ardennes), 30 April 1838, died in February 1899. Pupil of Jouffroy, Lemaire, and Dantan. A cast bronze Portrait-medallion of the Princess of Wales was exhibited by him at the New Gallery, London, 1888, in a case containing others of his works. R. Marx, in his "Médailleurs contemporains" illustrates six medals by Deloye, one of the finest being that bearing the portrait of Princess Galatro. With Rude, Carpeaux, Chapu, Cugnot, Legros, Cros, Allar, A. Charpentier, Ringel d'Illzach, and others, he is one of those sculptors that have trod in the footsteps of the great master David d'Angers. Deloye's Portrait-medallions are bold and graceful at the same time. His busts, statues, and other works of sculpture are held in very high esteem; the best known are: Psyche, Fortune, Summer, Autumn, Catherine the Great of Russia, Réjane, Littré, Hebe, Evohe, &c.

This artist made the following exhibits at the Salon: 1884. Medal of the Republic of Chili; — M^{me} D***; — M^{me} N***; — 1888. A case containing 45 Portrait-medallions; — H. R. H. the Princess of Wales; — 1889. H. E. M. de Falbe, Danish Minister in London; — 1890. 20 medals; — 1891. A case of medals, etc.

Deloye engraved the dies of the new coinage issued in 1898, and 1900, by Johann II., Prince of Liechtenstein; this coinage consists of Twenty-Kronen pieces, 1898, and 5 Kronen pieces, 1900.

He was created a Knight of the Legion of Honour in 1892.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *Medallions of the nineteenth century, relating to England, by foreign Artists*, London, 1898. — R. Marx, *Les Médailleurs français contemporains*, Paris, 1898.

DELPECH, JEAN MARIE (*French*). Contemporary Medallist, born at Banios (Hautes-Pyrénées), and pupil of Thomas, Chaplain, and Alphée Dubois. He has obtained the Second Prix de Rome, and has also been rewarded with a medal at the Salon des Beaux-Arts of Paris. He is the author of the following medals: H. M. Queen Victoria; — Montant, deputy; — Beethoven (a most artistic piece of work); — Horticulture (1899); — Armed Peace; — Study; — Music; — Idyl; — Horticultural Society of Paris Prize Medal; — Head of the Republic; — Various plaquettes, with head of Christ, the Virgin, Saints, &c.; one representing the Madonna is illustrated

in *Les Médailleurs français contemporains*, Plate 30; — Portrait-medallions (various); — Dr Jean, and others.

M. Delpech excels in producing fine patinas on gold ornaments, and imitates in this M. Legastelois and M. Dropsy, who have also directed their attention to reviving the jeweller's art.

BIBLIOGRAPHY. — (*Information privately communicated.*)

DELRÉE or **DELRÉE, NICOLAS** (*Belg.*). Engraver of coins, born at Saint-Hubert (Luxemburg), pupil of the celebrated school of engraving of Vienna, and attached from 1783 to 1787 to the Brussels Mint, where he worked under Van Berckel. His signature on his works is usually *Delrée*.

BIBLIOGRAPHY. — *Revue belge de Numismatique*, 1889, pp. 383, 473; 1894, p. 402.

DELSARTE, MARIE ANNE ELISABETH (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of T. Robert-Fleury. Amongst her best medallic works, I may mention the following Portrait-medallions: M^{lle} Madeleine Del Sarte (Salon 1868); — François Del Sarte (1869); — Raymond Brucker (1870); — Portrait (1872); — M. Chamerovzow (1872); — François Del Sarte (1873); — Portrait (1874); — and others exhibited in 1876, 1877, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELVES-BROUGHTON, VERNON (*Brit.*). Deputy Mint-master at Melbourne, 1878-1884.

DEMAILLE, LOUIS COSME (*French*). Sculptor and Medallist; born at Gigondas (Vaucluse) on the 21st of March, 1837; pupil of Lecomte. From time to time he has exhibited at the Paris Salons Portrait-medallions of various political and private persons, but he owes his reputation to the fine works of statuary and the numerous busts he has produced since 1863.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DEMAIRE, JOHN (*Brit.*). Engraver of coins at the Mint of London, under Henry VIII. Very little is known of this artist, who is not even mentioned in Walpole's *Anecdotes of Painting*. He is styled *Graver of the coining irons of gold and silver within England and Calais*.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, 1840.

DEMAREST (*Amer.*). This signature occurs on a medal commemorating the Visit of the 7th Regiment N. G. S. N. Y. to Philadelphia, 1876.

DEMAY, GUILLAUME *Vide* **DEMOY**.

DEMAY, PHILIBERT (*French*). Engraver of coins at the Mint of Dijon, *circa* 1515.

DEMERAIs (*Canad.*). Die-sinker of Montreal, who executed medals of St. Anne de Beaupré.

DEMETRIUS (*Greek or Roman*). Signature, probably a fictitious one, found on a sard representing Hercules strangling the Nemean lion, and on another, formerly in Baron von Schellersheim's collection, with a bull. Raspe calls the former work antique.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

DEMOY, FRANÇOIS (*French*). Engraver and Medallist, who flourished under Francis I. There is a jeton of 1532 by him bearing the arms of the King. *Vide* **LE MAY** and **MAY**.

BIBLIOGRAPHY. — A. Barre, *Graveurs en médailles de la Renaissance française*, *Annuaire de Numismatique*, 1867.

DEMOY, GUILLAUME (*French*). Engraver and Medallist, probably a relative of the last; he also worked in the first half of the sixteenth century. A jeton of 1523 was engraved by him for the Cardinal of Lorraine; he also executed a number of *méreaux*. *Vide* **LE MAY** and **MAY**.

BIBLIOGRAPHY. — A. Barre, *l. c.*

DEMPTOR, JOSEPH (*Germ.*). Die-sinker at Fulda, 1816–1817. He is the author of a famine token of Frankfort, 1816, on which his initials **J. D.** appear.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Paul Joseph u. E. Fellner, *Die Münzen von Frankfurt am Main*, 1896.

DENEIRIS, JEAN PAUL (*Ital.*). Mint-engraver at Turin, 1539–1542.

DÉNÉRIA, AMI (*Swiss*). Engraver and Assayer at the Mint of Geneva, from the 26th of July, 1583, to the 19th of August, 1587.

BIBLIOGRAPHY. — E. Demole, *op. cit.*

DÉNÉRIA, AMI (*Swiss*). Master of the Mint at Geneva, in conjunction with Daniel Sardes, from 1641 to 1643. The coins issued during these three years are signed **DS** or **SD**, **D** or **A**.

BIBLIOGRAPHY. — E. Demole, *Histoire monétaire de Genève de 1535 à 1792*, Genève, 1887.

DÉNÉRIA, ANDRÉ (*Swiss*). Engraver at the Mint of Geneva from 1579 to the 24th of July, 1583, the date of his death.

BIBLIOGRAPHY. — E. Demole, *op. cit.*

DENERY, GUILLAUME (*French*). Engraver of Jetons, 1511.

DENHOLME OF WESTHEILLS, SIR WILLIAM (*Scot.*). Master of the Mint at Edinburgh, under William III., 1694–1702. His name

appears on documents quoted by Burns and Cochran-Patrick in connection with a proposal he made, following the proclamation of the 12th July 1695, by which the rates of the silver coins were to be raised, that the altered values should be placed upon the coins. This proposal was rejected.

During Denholme's tenure of office, the following denominations of coins were issued at the Edinburgh Mint : *℞*. Forty-shilling Pieces Scots, 1695, 1696, 1697, 1698, 1699 ; — Twenty-shilling Pieces Scots, 1695, 1696, 1697, 1698, 1699 ; — Ten-shilling Pieces Scots, 1695, 1696, 1697, 1698, 1699 ; — Five-shilling Pieces Scots, 1695, 1696, 1697, 1699, 1700, 1701, 1702 ; — *℥*. Twelve-Pound Piece Scots, 1701 ; — Six-Pound Piece Scots, 1701 ; — *Æ*. Bawbees, 1695, 1696, 1697 ; — Turners, 1695 (2 var.), 1696, 1697.

BIBLIOGRAPHY. — Edw. Burns, *The Coinage of Scotland*, Edinburgh, 1887.

DENIER, PHILIP JOHN (*Brit.*). Master of the London Mint, *anni* 30-34 of Edward III.

DENIS, CLAUDE (*French*). Master of the Mint at Gex, in conjunction with Benoit Doppes, from 1584 to 1587, under Charles Emmanuel, Duke of Savoy. The information relative to this Mint is very scant. It was opened to take the place of that of Cornavin, Geneva, but was only worked for three years. In 1601 the bailliwick of Gex was ceded to France.

BIBLIOGRAPHY. — Dr C. F. Trachsel, *L'Atelier monétaire de Gex*, Bulletin suisse de Numismatique, 1884.

DENNISTOUN, ANDREW (*Brit.*). Mint-engraver at Edinburgh, 1646.

DENON, DOMINIQUE VIVANT (*French*). Medallist, Engraver, Draughtsman, Archaeologist, and Writer, born at Chalon-sur-Saône on the 4th of January, 1747, died at Paris on the 27th of April, 1825. He was a member of the Institut de France, associate of the Academy of Dijon, Officer of the Legion of Honour, Knight of the Orders of Saint-Anne of Russia and of the Crown of Bavaria, and held in succession the posts of diplomatist, and public administrator. He took part in the expedition to Egypt under the First Consul, and on his return to Paris (1804) was appointed Director of the Museums, and of the Mint, an office which he filled up to 1815.

Under Louis XVI., this artist had already occupied the place of Keeper of the Medal Cabinet. He was one of the first to practise lithography ; he has left three hundred and seventeen engravings, which may not as a whole be worthy of serious attention, except perhaps those after Rembrandt. Denon also made himself noted by various literary works, the last of which, a *History of Art*, he began after the return of the Bourbons, and left unfinished.

Napoleon raised him to the rank of a baron.

Nearly all the medals, forming the *Medallic History of Napoleon I.*, which were struck at the Paris Medal Mint, and engraved by the artists Andrieu, Brenet, Droz, Dupré, Duvivier, Gatteaux, &c.



Portrait-medallion of Denon.

bear Denon's signature; his bust appears on two or three of the earlier ones, commemorating his having taken part in the Egyptian expedition and subsequent election to the Directorship of the Mint. One of the pavilions of the Louvre bears his name.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — A. de la Fizelière, *L'œuvre originale de Vivant Denon*, Paris, 1872-1873. — J. Renouvier, *Histoire de l'Art pendant la Révolution*. — Roger-Portalès, *Les Dessinateurs d'illustrations au XVIII^e siècle*. — R. Marx, *Les Médailleurs français*, Paris, 1897. — *Nouveau Larousse illustré*.

DENTON (*Brit.*). Numismatist and Coin-dealer of the end of the eighteenth century. He issued medals and advertisement tickets, by various engravers.



DENVER CITY ASSAY OFFICE (*Amer.*). Issuers of a 5 Dollar piece, in 1860; obv. View of Pike's Peak *R.* Mining Tools.

DENZELI (*Ital.*). Contemporary Medallist. There is a Portrait-medal of Carl Marx, by this artist.

DEPAULIS, ALEXIS JOSEPH (*French*) 1790-1867. Medallist, born at Paris; pupil of Andrieu and Cartellier; entered the Ecole des Beaux-Arts on the 24th of August, 1813; obtained a second-class medal in 1827, and a first class in 1833; decorated with the Legion of Honour in 1834. Amongst the numerous medals exhibited by him at the Salon from 1819 to the year of his death, I may note the following: Louis XVIII.; — Martin Luther, after Holbein; — Suger; — Ambroise Paré; — Jacques Amyot, 1819; — Prosper Jolyot de Crébillon, 1819; — Pierre Corneille, Fontenelle and Poussin; — Jean Fernel, 1822; — Antoine Arnault, 1817; — Birth of the Duke of Bordeaux (several types); — Inauguration of the Bridge of Livorno; — The Monument of Joan of Arc at Domrémy; — Discovery of the Venus of Milo; — The Statue of Louis XV. at Reims; — The Bourbon Column at Boulogne; — Cadmus fighting with the serpent of the fountain of Circe; — Ancient Greek and Egyptian Monuments; — The Great Condé; — Constable Anne de Montmorency; — Bust of Louis XVIII.; — Allegory to the Glory of the French Arms (illustrated in Roger Marx, *Méd. cont. en France et à l'Étranger*, Pl. VI, 5); — Christian Marriage; — Municipal Vaccination at Paris; — Vaccination Medal, Louis XVIII.; — Vaccination Medal, Charles X.; — Dr. Bernard de Jussieu, 1823; — Jean Lerond d'Alembert, 1824; — J. B. Colbert, 1826; — Accession of Charles X.; — Coronation of the King; — Inauguration of the Palais de Justice at Orleans; — The Barriers of Pantin and Rochechouart; — The Advocates of the King's Privy Council; — The Royal Printing House; — Colbert; — Kléber; — Quatremère de Quincy; — Bust of Charles X.; — The Greek and Egyptian Royal Museum; — F. J. Gosselin, 1829; — Accession of Louis-Philippe; — Baron Lauguère; — Inauguration of the Monument to Pierre Corneille, after the statue by David d'Angers; — Foundation of the Versailles Museum; — The Museum of Greek Antiquities; — Exhibitions of 1834 and 1838; — Completion of the Paris Monuments; — Louis-Philippe; — Baron Silvestre de Sacy, 1838; — The Massin Institute; — Arrival at Rouen of the Ashes of Napoleon I.; — Journey of Prince Louis-Napoleon to the Southern Departments of France, 1852; — P. Bayard du Terrail, 1822; — Bourgelat, founder of Veterinary Schools; — Dom Bernard de Monfaucon; — Land and Sea Commerce; — Bombardment of the Fort of St' Jean d'Ulloa (In connection with this medal, F. Mercey, in an article of

the *Revue des Deux Mondes*, 1852, "La Gravure en Médailles en France", makes the following comment, which seems worth noticing : " Cette médaille est de grand module, 72 millimètres. Cette dimension extrême, et qu'à notre avis l'art ne doit pas dépasser, est justifiée cette fois par la nature du sujet et par le système d'interprétation qu'avait adopté l'habile graveur. Comme M. Ingres en avait donné l'exemple dans sa composition de Napoléon passant le Rhin, Depaulis a combiné hardiment l'allégorie et la réalité. Sur le premier plan, nous voyons une frégate française toute grée, qui a mis en panne et qui s'apprête à foudroyer le château et la ville de Saint-Jean-d'Ulloa, figurés sur le second plan avec une exactitude qui n'enlève rien au pittoresque. A l'horizon, on aperçoit les sommets anguleux de la montagne qui domine la ville. Cette belle marine, exécutée sans maigreur et néanmoins avec une rare précision, car on peut compter les cordages et les embrasures du navire, est surmontée par une Victoire ailée, armée de la foudre, et portant le drapeau de la France. Le jet de cette figure est d'une grande énergie. On sent que rien ne peut lui résister, et qu'elle doit planter son étendard là où elle s'arrêtera. Au-dessus de la figure est inscrite la légende suivante : JUS GENTIUM ARMIS GALLICIS VINDICATUM. La tête du roi Louis-Philippe, gravée à la face, est d'un excellent travail. Cette médaille, commandée en 1837, n'a été achevée et frappée qu'en 1844, M. Depaulis, un de nos meilleurs graveurs, n'a qu'un seul défaut, c'est de se faire un peu attendre. C'est un de ces artistes auxquels Boileau n'eût pas eu besoin de recommander de se hâter lentement. ").



Charge of the British at Waterloo, 1815.

By Depaulis are also the medals commemorating the Battle of Isly, and the Funeral Ceremony of the 6th of July, 1848. He contributed to Mudie's Series of National Medals. R. N° 1. George III., 1817; — R. N° 32. Return of Napoleon, 1815; — Obv. N° 33. The British Army in the Netherlands, 1815; — R. N° 34.

Charge of the British at Waterloo, 1815 (*illustrated*); — *R.* N° 40. The Ionian Islands, Constitution given by England; — English Attack on Antwerp, 1809 (probably executed in 1830); — Taking of Sebastopol, 1855. There also two or three medals by this artist in the Napoleonic series; such as : The Conquest of Illyria, 1809; — Chamber of Commerce of Carcassone; — The French Academy at Rome; — Orphanage of the Legion of Honour.

Marvin mentions a masonic medal by Depaulis of the Scottish Lodge of the Scotch Olive (CXXV), and De Saulcy several medallic mementoes of the 1848 Revolution : Municipal Council of Amiens; Reward for the citizens of Dieppe and Rouen who came to Paris to assist in restoring order; — Municipal Council of Paris; — Prize medal for the *Concours des chants patriotiques*.

The following medals are also by Depaulis : T. E. Mionnet, numismatist, 1829; — Martin Luther, 1821; — C. Dufresne Du Cange, 1849; — Erection of a statue to Pierre Corneille at Rouen, 1834; — Accession of Louis-Philippe, 1830; — The Boulogne Column, 1821; — Homage of the Courts of State to Charles X., 1824 (engraved in connection with Gayrard); — The Church of Saint-Vincent-de-Paul; — St-Michael's Hospital at Paris, 1826; — Monument to the memory of Louis XVI., 1826 (2 var.); &c.

Bolzenthall, who was writing *circa* 1840 says of the artist : “ Depaulis dürfte unter den lebenden Meistern in Frankreich als einer der fähigsten zu achten sein.”

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — R. Marx, *Les Médailleurs français depuis 1789*, Paris, 1897. — F. Parkes Weber, *op. cit.* — Edwards, *op. cit.* — *Mudie's National Medals*. — *Dictionnaire Larousse*. — *Grande Encyclopédie*. — *Numismatic Chronicle*. — Marvin, *Masonic Medals*. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*. — Chavignerie et Auvray, *op. cit.*

DEPFERN, HEINRICH (*Germ.*). Mint-master at Wolfenbüttel, 1555-1593, Goslar, 1590, and Andreasberg, 1593. He died in 1612.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DEPLECHIN, VALENTIN EUGÈNE (*French*). Contemporary Sculptor, born at Roubaix (Nord); pupil of the Academic Schools of Lille. At the Salon of 1877 he exhibited a bronze medallion entitled : “ Un vieux de la Vieille.” His works of sculpture are numerous and beautiful.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DEPREMME, ITIER (*French*). Engraver of Méreaux at Béthune, 1516-1520.

DEPREZ, FÉLIX (*Belg.*). Medallist and chaser, born at Liège in December 1802. In 1830 he engraved a medal on the political

events of that date, with **R. AUX BELGES 27 AOUT 1830**. In his later years, the artist devoted himself exclusively to trade.

BIBLIOGRAPHY. — Guioth, *Graveurs en médailles et monnaies*, Revue belge de numismatique, 1853.

DEPREZ, PIERRE LAMBERT FELIX (*Belg.*). Chaser, born at Liège, 13. February 1803, died there, 23. December 1862. He did also medallic work.

DE PUYMAURIN. *Vide* **PUYMAURIN**. Director of the Paris Mint, during the reigns of Louis XVIII. and Charles X.

DERICK, ANTHONIE (*Brit.*). Engraver at the London Mint under Edward VI. (anno 6), and from the second to the eighteenth year of Elizabeth. He is said to have succeeded Robert, on the latter's decease (*Harl. MSS.* n° 698, folio 51). In the same document, when the name of this engraver reappears under Elizabeth, it is spelt Anthony Derick.

During his tenure of office, important alterations were made in the currency, which had become so debased as to give rise to general discontent, which found vent in the curious epigrams, printed *circa* 1562 and intended to throw ridicule upon the early coinage of Edward VI. Some are very amusing, as the following :

OF BRASSE. 8.

I perceive well now that brasse is waxen proude.
Because brasse so much with silver is aloude.
And being both ionde, sins they most by brasse stande,
That maketh brasse bolde, to stand on the upper hand. Sig. 2. b.

OF TESTONS. 63.

Testons begone to Oxforde, God be their speede :
To studie in Brasen nose, there to proceede.

OF REDDE TESTONS. 63.

These Testons looke redde; how like you the same ?
Tis a token of grace : they blushe for shame.

OF STAMPYNG. 65.

We stampe crabs, we stamp testons : which stamping doone,
We stare uppon testons now beyond the moone.
Which stampyng of testons brought it not some skill,
Our staryng on testons could judge them but ill,
But as the whot sunne melteth snowe away,
So shall whotte fire melt colde testons, as folke say.
We, for testons leanyng scoldyng and squaryng.
And on testons leanyng stampyng and staring. Sig. A a. iii.

OF BRASSE AND SILVER. 78.

Brasse hath beene alofte. with silver set up,
Come down brasse and drink on an ashen cup.
Leaf after sig. A. a. iii.
(From the 5th Hundred of Epigrams.)

OF SYLVER TO BE BORROWED. 3.

Hast thou any bowde sylver to lend me Ione?
Nay; hast thou any broken sylver for me? none.
Hast thou any clypt sylver? I had, but 'tis gone.
Hast thou any crakt grote? crakt grote? nay, not one.
No sylver, bowde, broken, clypt, crakt, nor cut,
Hers a freend for freendshypt not worth a crakt nut. Sig. Cc.

SEEKING FOR A DWELLYNG PLACE. 51.

Still thou seekest for a quiet dwellyng place.
What place for quietness hast thou now in chase?
London Bridge. That's ill for thee for the water.
.....
Silver-street : copper smiths in Silver-streete : fie.
Leaf. after sig. Cc. iii.
(From the 6th Hundred of Epigrams. John Heywoode's Woorkes.
London, 1562.)

BIBLIOGRAPHY. — Ruding, *op. cit.*

DERLANGE, JEAN NICOLAS (*Belg.*). Goldsmith of Nancy, Copperplate-and Medal-engraver. There are, however, only two medals known by this artist, of Stanislaus, dated 1762 and 1766.

BIBLIOGRAPHY. — Lepage, *Graveurs de Monnaies et Médailles des Ducs de Lorraine*, Nancy, 1875.

DERNBACH, BERNHARD (*Germ.*). Warden of the Mint of Frankfurt on Main, 1452-54. He coined Tournois, Englische, and Hellers, also Half Hellers or Hälblings. On some of these coins a **Q** appears which Rüppel has taken to be the initial of Dernbach; it really stands for Conrad von Weinsberg, Mint-master, as the following record from a document of 1432 proves beyond doubt: "*Conrat herre zu Winsperg... möge Stempel schneiden lassen..., ond zu eyner differencie demselben keyserliche bilde zwuschen den beynen ein Q setzen.*"

BIBLIOGRAPHY. — Paul Joseph u. Ed. Fellner, *Die Münzen von Frankfurt am Main*, Frankfurt a. M., 1896.

DEROME (CADIEUX &). *Vide CADIEUX.*

DEROSS, GIOVANNI DOMENICO (*Ital.*). Mint-master at Passerano, 1581, and Dezana, 1586-1590. His initial **D** appears at the end of the legend on the coins of the rulers of Dezana.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

L. FORRER. — *Biographical Notices of Medallists.* — I.

DERRÉ, ÉMILE (*French*). Contemporary Sculptor, born at Paris. He is the author of some Portrait-medallions, which were exhibited at the Salon of 1902 and 1903. By him are also medallions in marble : Les Grisettes ; — La Parisienne, etc.

DERRER, JOHANN (*Germ.*). Mint-master at Dachsbad, in conjunction with Wolfgang Hanfelder, 16. February to August 1622.

DERREMBUCH, BERNHARD (*Germ.*). Warden at the Mint of Frankfurt-on-Main, *circa* 1432-1442. On Goldgulden of the Emperors Sigismund, Albrecht II., and Friedrich III., the initial **D** appears.

The above information is given by Schlickeysen-Pallman ; it is probably incorrect. *Vide DERNBACH* *suprà*.

DERRIÈRE, ANTOINE DE LA (*Belg.*). Mint-master at Tournai. By a commission dated, Brussels, 20th of August 1643, he was ordered to coin 9,000 marcs' worth of Patars and Double-Gros, and for the same value of Liards and Half Gros.

BIBLIOGRAPHY. — *Revue belge de numismatique*, 1881.

DERVIEUX, MICHEL (*French*). Forger of coins of the seventeenth century. We read the following note in the *Numismatic Chronicle*, 1843, p. 54 : "Those who, after the Paduans, acquired the greatest notoriety in making false coins were : Michael Dervieux, who established himself at Florence, where he counterfeited all kinds of ancient coins and medals, but chiefly bronze medallions : these pieces, for the most part, are very thick and large, wide clefts are cut in the sides, and the types are too *couped* ; Carteron in Holland ; Cogornier at Lyons ; the latter engraved coins of the tyrants who assumed the purple under the reigns of Valerian and Gallienus. Laroche of Grenoble imitated a great number of the rare coins in the cabinet of Pellerin."

BIBLIOGRAPHY. — *Num. Chron.*, 1843. — Barthélemy, *Numismatique ancienne*, Introd.

DESAIDE-ROQUELAY (*French*). Publisher of medals, *circa* 1855 ; resided at Paris, where the firm still exists, under the management of his son, M. Alphonse Desaide. Dr Weber mentions a medal commemorating the Taking of Sebastopol by the Allies, 1855, with the signature : **DESAIDE-ROQUELAY**.

DESAIDE, ALPHONSE (*French*). Son of the above, and also a Publisher of Medals, residing at Paris. He styles himself "graveur en médailles" and cuts dies also. A large number of the best works of the modern French medallists have been published by him ; Roty, Pillet, Massoule, Perrot, &c., have worked for him. His specialities are Prize medals, Diplomas, Wreaths, Badges, Insignia, &c. He has edited the Pasteur Medal of Haward University and a Medal of

the Conseil d'Hygiène de l'Aisle; also medals for the City of Bordeaux.

DE SAINTE-CROIX, J. MARIE (*French*). Master of the Mint at Perpignan, from the 5th year of the First French Republic to 1808. His distinctive mark is a bunch of grapes.

DE SAULLES, GEORGE WILLIAM (*Brit.*). Late Chief-engraver at the Royal Mint, London; born 1862; died July 21st, 1903.

This talented Engraver "began his art training at an early age at the Birmingham School of Art, where, under the able tuition of the master, Mr. Taylor, whose influence he was always pleased to acknowledge, he studied some years, winning several prizes and a scholarship, which he could not follow up in consequence of being apprenticed to Mr. Wilcox, die-sinker, of Birmingham, with whom a varied practice, which included the execution of dies for labels for Manchester goods — at that time large and artistic in design, some including figure subjects — gave good scope for training to an intelligent student. Occupied with these and ordinary die-sinking work, Mr. de Saulles completed his term of apprenticeship and came to London in 1884, where he spent several years working for Mr. Pinches. Leaving London in 1888, de Saulles returned to Birmingham and worked for Joseph Moore, the medallist, until 1892, when, hearing that the post of Engraver to the Royal Mint was vacant, on account of the death of Leonard Charles Wyon, he made application for the office, and was duly appointed. Since that time he was occupied in the production of dies for the coins and medals issued by the Government, his first public work being the execution of the dies for the new issue of coins in 1893, designed by Thomas Brock, R. A., who also superintended the work. Mr. de Saulles also executed many private and public commissions, one of the most recent being the dies for the new issue of coins on the king's accession. He designed, modelled, and engraved most of his works. He initiated and executed with remarkable rapidity the most complicated and diverse designs, as the following list shows, but it is to be feared that devotion to his art, which kept him working early and late, weakened a constitution never very robust and helped on the end so much to be deplored."

OFFICIAL MEDALS. 1894. Volunteer (Long Service); — Colonial and Auxiliary Forces (Long Service); — 1895. India (General Service), first issued for Chitral; — 1896. Royal Victorian (Queen's Private Medal); — For services at Wreck of "Drummond Castle"; 1897. Soudan; — Uganda, or Eastern Central Africa; — Queen's Jubilee, or Longest Reign Celebration (two sizes); — 1898. Canada (Fenian Raid, 1866, etc.); — 1900. South Africa (Queen's head); — Naval Hospital, Haslar; — Irish Constabulary; — 1901.

Royal Society Gold Medal (Newton); — Cape of Good Hope (given by Cape Government); — King's head (Africa General Service); — King's head (Ashanti); — 1902. Coronation medal (two sizes); — Police Medal (Coronation); — King's Private Medal; — Royal Society of British Architects; — Winchester College; — Military head of King for Sandhurst, Woolwich, and Wellington Colleges; — Naval head of King for Training Ships, *Britannia*, *Worcester*, and *Conway*; — Rugby School.

PRIVATE MEDALS. 1899. Professor Stokes; — 1900. Duke and Duchess of Cornwall on the occasion of their Visit to Canada; — 1901. Professor Aspinwall Howe (Montreal School); — Lord Strathcona (Montreal School); — Samuel Carnegie; — 1903. National Lifeboat Institution.

COINS. 1893. Gold and Silver series, including Maundy Money; — 1894. Dollar for Hong Kong and Straits Settlements; — 1895. Bronze series, with newly-designed reverse, *Britannia*; — 1900. Cyprus; — 1902. India; — Gold, Silver, and Bronze series, on accession of King Edward VII., and other Colonial issues having same obverse as Indian, crowned head of King.

PLAQUES. Sir W. Chandler Roberts-Austen, K. C. B.; — Sir Horace Seymour, K. C. B.; — F. T. Cobbold, Esq.

SEALS. 1898. New Great Seal of England and many designs for new Official Seals for the Colonies, etc.

“Mr. de Saulles was a master of his craft and an Artist as well. Like Mr. Bowcher, he has been influenced by M. Chaplain, M. Roty, and other French masters; but the pressure presumably exerted on him by our official atmosphere prevented him from losing entirely the formality and neatness which British taste demands.” (M. H. Spielmann, *British Sculpture and Sculptors of To-day*, 1902.

BIBLIOGRAPHY. — John H. Pinches, *George William de Saulles*, *Numismatic Chronicle*, 1903, p. 311.

DE SAULNIERS FRÈRES (*Canad.*). Montreal Publishers of medals of St. Anne de Beaupré.

DE SAUSSURE, HENRY WILLIAM (*Amer.*). Director of the Philadelphia Mint, July to October, 1795.

BIBLIOGRAPHY. — *Illustrated History of the United States Mint*, 1892.

DESBOEUF, ANTOINE (*French*). Sculptor, Medallist, and Gem-engraver (1793-1862). Pupil of Cartelier and Jeuffroy. His productions in sculpture and medals are very numerous. The latter illustrate the history of Louis XVIII., Charles X., Louis-Philippe, and Napoleon III. He also largely contributed to the Medallion Gallery of Celebrated Frenchmen. In 1814 he was rewarded with the First Prize for gem-engraving, and he obtained, a little later, the title of Gem-engraver to the Duke of Angoulême. In 1851 he was decorated with the Legion of Honour.

The following are his best known medallic works, which were nearly all executed before 1830, after which date the artist seems to have given himself up almost entirely to sculpture : Napoleon I. ; — The City of Paris welcomes Louis XVIII., 1814 ; — Monument to De Sèze (illustrated in Marx, *Méd. cont. en France et à l'Étranger*, Pl. VI, 16) ; — J. Carron ; — Pierre Fermat, 1822 ; — Turgot, 1821 ; — Warrior seizing arms on the Altar of *Patria* ; — Henri de la Rochejacquelin ; — L. de la Rochejacquelin, 1824 ; — Baptism of the Duke of Bordeaux, 1821 ; — M^{me} L. S***, &c. There is a fine cameo by him with portrait of Louis XVIII., and others of less importance, being portraits of political and private persons of the First Empire and Restoration periods.

Desboeufs is better known as a sculptor ; his principal works are : Cariatid, 1827 ; — Rest, 1834 ; — Isabella II., 1835 ; — Psyche abandoned by Hymen, 1845 ; — Pandora, 1853 ; — Pleasure, 1861. Some busts by him of Charles of Orleans, Maria Theresa, Lesage, and St Bernard are exhibited at Versailles ; others are to be seen at the Luxembourg Museum.



Pattern 5 Franc piece, 1848.

The artist is represented by several medals in the English Series : William Shakespeare, 1818 (?) ; — Coronation of George IV., 1821 ; — Queen Caroline on her trial, 1820 ; — Lord Exmouth, 1816, created Viscount after his bombardment of Algiers. The two last are signed A. D., and as Dr Weber mentions, may perhaps be the work of Desboeufs.

In 1848, Desboeufs competed for the engraving of the coinage of the Second Republic, and submitted patterns to the Mint for the 20, and 5 Francs (*illustrated*), and 10 Centimes, and Dewamin reproduces a Pattern Five Franc piece of Louis Philippe, 1831, by him.

Under Napoleon III., the artist executed a medal with bust of the Emperor, and gems with the same portrait.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — Dr F. P. Weber, *op. cit.* — De Saulcy, *Souvenirs numismatiques*, &c. — Babelon, *Pierres gravées*. — Bolzenthall,

op. cit. — Chavignerie et Auvray, *op. cit.* — *Grande Encyclopédie*. — *Grand Dictionnaire Larousse*. — R. Marx, *Les Médailleurs français*, Paris, 1897. — Dewamin, *Cent ans de numismatique française de 1789 à 1889*.

DESBOIS, JULES (*French*). Contemporary Sculptor, born at Parçay (Maine-et-Loire) on the 21. December, 1851. He has obtained at the Salon des Champs-Élysées a Third Class medal for his statue, Orpheus, a Second Class for Othryades, and a First Class medal for Acis. In 1890 he separated from the "Société des Champs-Élysées" to found the "Société du Champ-de-Mars". This artist is mentioned by M. Roger Marx as one of the sculptors whose art comes nearest medal-engraving on account of the use he has made of this special kind of sculpture in the decoration of numerous pewter articles, some of which are exhibited at the Luxembourg Museum: Dishes decorated with Charybdis, Leda, Eve, Siren and Rocks, Water-Lilies; — Small pitchers, Temptation, Fauns; — Candlestick, Bed-time, &c.

Desbois decorated the façade of the Bourse du Travail, Central Dome, 1889 Exhibition, a work for which he was created a Knight of the Legion of Honour. His group, Death; marble statue, Leda; and wooden statue, Misery, were purchased by the French Government; the latter may be seen at the Musée Galliera, and the Leda at the Luxembourg.

On Plate 22 of M. Marx's work, *Les Médailleurs français contemporains*, a plaque by Desbois is illustrated (n° 7) and represents Temptation.

One of his recent works, "La Vague", is a charming composition.

BIBLIOGRAPHY. — R. Marx, *Les Médailleurs français*, Paris, 1897. — (*Information privately obtained.*)

DESBORDES, ABRAHAM (*French*). Engraver at the Mint of La Rochelle, 1605-1632.

DESBORDES, JEAN (*French*). Engraver at the Mint of La Rochelle, 1602-1605. Probably a relative of the last.

DESCA, EDMOND (*French*). Contemporary Sculptor, born at Vic-en-Bigorre (Hautes-Pyrénées); pupil of Jouffroy. In 1881, he obtained a Third-class medal. There are Portrait-medallions by this artist; amongst others, one of Colonel Beaulieu.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DESCHAMPS, GUILLAUME (*French*). Mint-master at Lyons, 1641.

DESCHAMPS, LÉON (*French*). Contemporary Sculptor and Medallist, born at Paris. Pupil of Dumont, Thomas, Hippolyte Moreau and L. Delhomme. He also studied at the Ecole des Beaux Arts and in various industrial and artistic centres. He is now Professor at the

“Ecole supérieure professionnelle Estienne”. Since 1887, he has been exhibiting every year at the “Salon des Champs-Élysées”. Amongst his most noteworthy productions, I may mention : 1889. Bust of Paul Bert; — Portrait-medallion of a gentleman ; —



Le Lys or Renée, Plaquette by Deschamps.

1891. Decorative statue, Harvesting ; — Bas-relief and Plaquette, Renée (*illustrated*) ; — 1892. Statue of a child ; — 1893. Commemorative panel (for the City of Paris) ; — 1894. Statuette, Japanese

dancing girl ; — Medallion of Duard, artist of the Odeon Theatre ; — Medallion of M. Ernest Massen, professor ; — Medallion of Vitelet, painter ; — 1895. Bust of female Harvester ; — Industry, bronze medallion ; — 1896. Portrait-medallion of a Child ; — 1897. Portrait-medallion of M. Charles Lesage ; — Plaquettes and medals : Lily ; — Truth ; — Science ; — Jehan Fouquet ; — Robert Estienne ; — Henri Estienne ; — Dreams ; — Industry ; — Old Age (*illustrated*) ; — Victor Trichard ; — M. Hennet ; — M. P. Frayssinet (For these medals the artist was rewarded with a Second-class Medal at the Salon des Champs-Élysées ; they were purchased by the City of Paris, and some are to be seen at the Galliera Museum,



Old Age, by L. Deschamps.

and others at the Mint-Museum) ; — 1898. Large medallion representing the Comptroller-general of the Army, Audenard d'Alañon, and his wife ; — 1899, La Science topographique ; — La Vérité dans les Arts et dans les Sciences ; — Obv. Gutenberg Medal ; — Portrait of a Child ; — Le jeune Dauphin ; — The City of Paris founding the Ecole Estienne ; — 1900. Group of Fraternity ; — Genius of Peace ; — Lilies ; — Genius of Work ; — Truth ; — Science, etc.

Amongst other works belonging to private persons are : Medallion of M. Maurel ; — Bas-relief representing Hercules smothering Antaeus ; — Statuettes of Minerva and Mercury ; — Bas-relief, The Arts ; — Medallion of Léon Delhomme ; — Herodotus and the Muses ; — Bust of a child ; — Misery ; &c.

Two of M. Deschamps' medals : Jean Fouquet, and Robert Estienne are reproduced in M. R. Marx, "Les Médailleurs français contemporains," Plate 29, nos 10 and 12.

At the Paris Universal Exhibition, 1900, this artist, who ranks foremost amongst modern medallists, exhibited 16 medals and plaquettes.

BIBLIOGRAPHY. --- (*Information privately obtained.*) — *Die Moderne Medaille*, May 1900, p. 30.

DESCHLER, JOACHIM (*Germ.*). A Nuremberg Architect and Medalist of the sixteenth century. He was born *circa* 1500, and is mentioned as Court-architect in Vienna about 1564, and died in 1571. The following medals are by this artist : Emperor Ferdinand I. and consort Empress Anna, 1548 (Cast and chased); — Another, undated, R. Maximilian II. and Maria; — Another, medallion in stone, 1561; — Archduke Maximilian, 1548 (chased); — Emperor Maximilian II. and consort Empress Maria, 1548 (Cast and chased). *Conf.* *þ*, *suprà*, p. 318.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreichs*, Wien, 1897.

DESCHLER (*Germ.*). Die-sinker of Berlin. He was working *circa* 1870.

DESCLOS, FRANÇOIS AUGUSTE (*French*). Sculptor, born at Bruyères (Vosges); pupil of Boyer and Poyatier. At the Salon of 1869, he exhibited a Portrait-medallion. There may be other medallic works by the same artist, which have not come under my notice.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DESCOMPS, JEAN (*French*). Contemporary Sculptor, born at Agen; pupil of Falguière. By him are Portrait-medallions : 1898. M. & M^{me} St. Martin; — 1899. J. G***; — C. L*** etc.

DESCOURS, JEHAN (*Belg.*). Goldsmith and Coin-engraver of Mons, mentioned in 1540 and 1541 as having struck silver Jetons.

BIBLIOGRAPHY. — *Extraits du compte général du chapitre de Sainte-Waudru, rendu pour le terme de la Saint-Remy 1540, à la même date 1541.*

DES F. (*French*). Signature of a Die-sinker, by whom are two masonic medals, the one for the Lodge of "The Three H's", Orient of Havre, 1813, and the other of a somewhat later date. This medallist is probably Desforges.

BIBLIOGRAPHY. — Marvin, *op. cit.*

DESFOREZ (*French*). Mint-master-general, 1628.

DESFORGES (*French*). Medallist of the first half of the nineteenth century. He does not seem to have left many productions. His signature appears on a medal of the Duke of Wellington, 1815.

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.*

DESJARDINS, really **VAN DEN BOGAERT, MARTIN** (*Dutch*). Sculptor, born at Breda (Holland) in 1640, died at Paris in 1694; pupil of Houzeau and Buirette. He is the author of a number of bas-reliefs and stone medallions. Several Portrait-medallions exist by him of Louis XIV. and some of his ministers.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DESJARDINS, PIERRE (*French*). Mint-master-general of the French Coins, 1581.

DESLANDES, CHARLES (*French*). Mint-engraver at Tours, 1654-1655.

DESLANDES, RICHARD (*French*). Engraver at the Mint of Troyes, *circa* 1615.

DESLERON, P. (*French*). Engraver of Jetons, at Bourges, 1622.

DESLYONS, DENIS (*French*). Goldsmith of Béthune, who has engraved Jetons and Méreaux, *circa* 1521.

DESMARETS, FRANÇOIS ADRIEN (*French*). Sculptor, born at Paris; pupil of Fauconnier. He is the author of the following medallic works: 1848, Portrait-medallion of M. H...; — 1851, Jules Sirugue; — Joséphine A. Sirugue; — 1852, Souvenirs du Peuple, after Horace Vernet; &c. Some of this artist's productions are very fine and praiseworthy.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DESMOULINS, GUILLAUME (*French*). Mint-master-general, 1573.

DESNOYERS, PIERRE HUBERT (*French*). Medallist of the end of the eighteenth and beginning of the nineteenth centuries *circa* 1792-1820. He was born in 1767, and trained under the architect Girard. His productions are not very numerous; some were exhibited at the Salons, amongst which I may mention Portraits of the French Royal Family, one of Lafont, and a jeton of the Paris Chamber of Commerce. His signature appears also on a medal of the "Société helvétique de Bienfaisance" of Paris, 1821, and on masonic decorations of various Lodges. This artist also engraved gems, and had the title of Engraver to the Duke of Angoulême. In 1814, 1819, 1822, 1824 and 1834, frames of medals by him were shown at the Salons. His signature is found on a medal with allegorical representation; —

Portraits of the Duke of Angoulême; — Maria Theresa; — Duchess of Angoulême; — Madame Ladebat; — Medal of the so-called “Garde-Meuble”; — M. Picard; — National Life Insurance Company, Paris; — R. A. C. Sicard; — Octogonal Jeton of the Entrepôt Place des Merciers, 1830, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Marvin, *op. cit.*

DESPINOLY, REGNIER (*French*). Mint-engraver at Paris, *circ.* 1436-1440.

DESPORTES (*French*). Engraver at the Medals Mint, Paris, 1695-1700.

DESPREY, ANTONIN LOUIS (*French*). Sculptor, born at Chatillon-sur-Seine in 1832; pupil of Petitot and Jouffroy. At the Salon of 1870 he exhibited a Portrait-medallion of François Bullier, and at that of 1879, another of Jules Grévy. This artist is better known for his productions in sculpture and statuary, and is the author of the St Joseph which is to be seen at the Val-de-Grâce, and the Cicero at the Cour de Cassation at Paris.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DESPUJOL (*French*). Die-sinker of the second half of the eighteenth century. He engraved medals of Louis XVI., amongst which I have noted: Masonic Jeton of Paris (Catalogue Richard, n° 1012); — Académie de peinture et de sculpture of Valenciennes, founded in 1785 (signed: **DESPUJOL**; Æ 57 mill.); — Another, smaller (signed: **DESP.**; Æ. 42 mill.), &c.

DESRUES, JEAN (*French*). Master of the Mint at Moulins, 1550-1555, and Riom, 1555-1558. The Mint of Saint-Pourçain was transferred to Moulins in 1549, and from Moulins to Riom in 1555. Clermont took the place of Riom in 1572.

BIBLIOGRAPHY. — A. Barre, *Graveurs particuliers des Monnaies de France*, Annuaire de numismatique, 1867.

DESTOUCHES, CAJETAN (*French*). Medallist who was working at Munich from 1784 to 1807. His signature appears as **C. D.**, **C. D. F.**, **C. D.** and **D.** He was employed at the Bavarian Mint, and engraved coins and medals for various rulers and cities; thus: Convention Thaler of 1796, for Joseph, Count Stubenberg, Prince Bishop of Eichstätt; — Currency of Charles Theodore, 1784-1799, and Maximilian Joseph, 1799-1807, of Bavaria; — Medal of 1795 on the Marriage of Charles Theodore with Maria Leopoldina of Austria, &c.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ad. Hess, *Reimann Sale Catalogue*.

DESVARENNES, GRÉGOIRE (*French*). Mint-engraver at Dijon, 1564-1582.

DESVARENNES, GUILLAUME I (*French*). Mint-engraver at Dijon, 1636-1671. Another Engraver of the same name officiated in the same capacity between 1668 and 1671.

DESEVERGNES, CHARLES CLEOPHAS (*French*). Sculptor, born at Bellegrade (Loiret); pupil of Jouffroy and Chapu. He is the author of some Portrait-medallions which have been exhibited at the Paris Salon since 1880, and I have noted his signature on a Coronation medal of Edward VII. and Alexandra, 1902.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DETALLA, DAVID (*Swiss*). Die-sinker of Geneva, 1814-1836. His signature appears as **D. D. F.**, on his productions.

DETFLEFF, or DETHLOFF, HANS (*Germ.*). Mint-master at Rostock, 1623-1624. The currency issued under him is signed **HD**. In 1627 Wallenstein forbade Rostock to coin small currency.

DETLER, F. (*Germ.*). Medallist of the first half of the nineteenth century. He resided at Vienna, and produced a number of medals, amongst which the best known are perhaps: Victories of the Allies over the French, 1815; — Return of Francis I. to Vienna from Paris, 1816; — Marriage of Francis I. and Caroline, 1816; — Charles John, Crown Prince of Sweden, 1813, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DETMAR, ANDREAS (*Germ.*). Mint-master at Nordhausen, 1685, and Merseburg, 1686. His initials **A. D.** appear on the currency issued under his term of office.

DÉTRIER, PIERRE LOUIS (*French*). Sculptor, born at Vougécourt (Haute-Saône) in 1822; pupil of Gayrard. At the Salon of 1869, he exhibited a Portrait-medallion, and others in 1876, 1877, and 1879. One of M. de Massey excited admiration in 1881.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DEUTON (*Greek*). Gem-engraver(?), whose signature is found on an antique paste, formerly in Baron von Stosch's collection, representing four cars racing.

BIBLIOGRAPHY. — King, *Antique Gems*, London, 1860.

DEVAULX, HENRI ALEXANDRE (*French*). Contemporary Sculptor, born at Paris; pupil of E. Devaulx. He is the author of numerous Portrait-medallions in clay and bronze of various personages;

some of his productions were exhibited at the Salon of 1878, 1879, 1880, 1881, 1882 and 1883.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DEVENET, CLAUDE (*French*). Contemporary Medallist, born at Uchizy; pupil of Patey, and G. Lemaire. His Portrait-medal of M. J. B. Giraud, keeper of the Archaeological Museum of Lyons, was exhibited at the Salon of 1894 and attracted well deserved atten-



Bressane, Plaquette by Devenet.

tion. A plaquette by him of a Breton girl is illustrated in R. Marx, "Les Médailleurs contemporains." — I have seen another of M^{me} Devenet, the artist's wife; — Mâconnaise; — Bressane (*illustrated*); — Jeanne D***; — Jeanne P***; — M^{me} M. P***, etc.

BIBLIOGRAPHY. — *Les Médailleurs au Salon de 1894*, Revue numismatique, 1894.
— R. Marx, *Les Médailleurs français*. Paris, 1897.

DEVERNY (*French*). Die-sinker's signature on a medal of the Hygienic Exposition, Paris, 1891.

DEVIGNE-HART (*Belg.*). A Brussels Die-sinker, whose name occurs on a commemorative medal of the Archaeological Congress of Tournai, 1895. He is in reality a Medal-publisher, established in the Galeries St Hubert, Brussels. He married the celebrated engraver, Hart's, daughter.

DEVILLEZ, LOUIS HENRI (*Belg.*). Sculptor, and Medallist, born at Mons, 19. July 1855; now residing at Paris.

DEVREESE, GODEFROID (*Belg.*). Contemporary Medallist, born at Courtrai, in Flanders, 19th August 1861. He first studied at the Academy of Fine Arts of his native town, and under his father, the well-known sculptor, Constant Devreese. In 1881, he went to Brussels, and studied there under Simonis and Charles van der Stappen. When 24 years' old he gained the second Prix de Rome; subject, The Death of Caesar, bas relief. In 1889, he obtained a First Prize in a competition for sculpture from life opened by the Royal Academy of Fine Arts of Brussels, and in the same year, the gold medal at the Exhibition of Cologne.

Devreese has executed many important works of sculpture, and since 1898 he has produced also numerous medals.

STRUCK MEDALS AND PLAQUES. — 1895. Commune d'Eynthout (Plaquette, 55 × 40 mill.); — 1898. 25th Anniversary of the Foun-



La Dentellière.

dation of the firm of Gratry & Co at Lille; — La Dentellière (*illustrated*); — Maternal Love; — 1899. Concours de jeux et tirs

populaires (plaquette, 65 × 40 mill.; *illustrated*); — Hélène (plaquette, 28 × 20 mill.); — 1900. Young Girl (or La Polonaise);



Concours de jeux et tirs populaires.

— 1901. Charles Buls, late Burgomaster of Brussels; — Badge of the Société hollandaise-belge des Amis de la médaille d'art (*illustrated*);

— Concours agricoles régionaux ; — Comte G. de Nédonchel ; — E. J. Soil ; — Conseil communal de Tournai ; — 1902. General Delarey ; — Belgian Photographic Association (plaquette, 63 × 35 mill.) ; — General Botha ; — General Delarey ; — General De



Badge of the " Société hollandaise-belge des Amis de la médaille ".

Wett ; — Le Billard ; — M. Fierens Gevaert ; — Golden Wedding of Baron Devos van Steenwyk ; — Bébé ; — The Invention of Drawing (plaquette, 52 × 60 mill.) ; — Lawn-Tennis ; — 1904. Edouard van den Broeck, numismatist ; — Ostend Golf Club, &c.

CAST MEDALS AND PLAQUES. — 1900. Young Polish Girl (*illustrated*) ; — 1901. Badge of the Société hollandaise-belge des



Young Polish Girl.

Amis de la médaille d'art ; — 1902. Belgian Photographic Association ; — M. Alphonse de Witte, secretary of the Royal Numis-

matic Society of Belgium (140 × 97 mill.); — 1903. Invention du Dessin; — The artist's Father and Mother (120 × 95 mill.); — 1904. E. van den Broeck.

COINS. — Republic of Haïti, Centenary Gourde, 1904.

M. Devreese is a knight of the Order of Leopold. His best known works in sculpture are : Statue of the Flemish poet Van Duyse, at Termonde; the Chimerae of the Anspach Monument, at Brussels; Apollo, in the Royal Palace at Laeken; Bust of Frédéric Cailliaud, in the Natural History Museum, at Nantes; Monument at Courtrai commemorating the Battle of the golden Spurs, &c.

A writer in *The Studio*, December 1904, p. 265, sums up his notice on the artist, in the following words :

“The work of Devreese the medallist is remarkable for various qualities : the characteristic construction of the faces; the clean cutting of the profiles; ingenuity of invention in composition; and sureness in the placing of the subject. It is to be hoped that the numerous proofs he has given of these qualities will induce the official authorities to entrust him with the execution of their numismatic work.”

There is a Portrait-medal of Devreese by Paul Fisch.

BIBLIOGRAPHY. — A. de Witte, *Godefroid Devreese, Médailleur*, *Gazette numismatique française*, 1903, pp. 337-353.

DEVRIES, A. I. (*Dutch*). Contemporary Medallist, who produced some work in 1883, for which he is mentioned in Schlickeysen. *Vide VRIES*.

DEVRIES, M. C. (*Dutch*). Medallist of the first half of the nineteenth century. There is a medal of Count of Hogendorp engraved by him in 1813. *Vide VRIES*.

DEVRIES, S. (*Dutch*). Medallist residing at Amsterdam, and Diesinker. In 1860, he produced a beautiful Portrait-medal of the painter Ary Scheffer. The commemorative medal of the Celebration of the Jubilee of the Dutch Agricultural Society of The Hague, 1873, is another of this artist's best works. He was Engraver to His Majesty the King of Holland, and cut a large number of medals commemorating public events and others, amongst them : Medico-Chirurgical Society of Amsterdam; — Dutch Red cross, 1871 (sev. var.), and is now occasionally engaged in work for Queen Wilhelmina. *Vide VRIES*.

BIBLIOGRAPHY. — *Revue belge de Numismatique*.

DEWERLOP, HENRY (*French*). Engraver of coins at the Mint of Angers, circa 1437 to 1451; he was employed to cut the dies of the gold coins, whilst his colleague Jehan Besson engraved those of the silver coinage.

BIBLIOGRAPHY. — A. Barre, *op. cit.* — Planchenault, *op. cit.*

L. FORNER. — *Biographical Notices of Medallists*. — I.

DE WYSS, D. (*Dutch*). Die-sinker of the first half of the eighteenth century. Mr. Grueber in "Medallic Illustrations of the History of Great Britain and Ireland" says: "His works are very few in number, and no particulars of his life appear to be known". He is the author of a medal on the Peace of Utrecht, 1713. De Wyss resided at Amsterdam, and seems to have worked with Drappentier and others.

DEXAMENOS (*Greek*). Gem-engraver of Chios who flourished at the end of the fifth, and beginning of the fourth, century, before Christ, or according to Dr Arthur J. Evans, between 460 and 430 B.C. Four gems signed by this artist have come down to us. The oldest of these according to style is a calcedony in the Fitzwilliam Museum at Cambridge, on which is represented a lady engaged at her toilet; a servant holds a mirror in front of her. This intaglio (*illustrated*) bears the name of the engraver ΔΕΞΑΜΕΝΟΣ as well as that of the lady for whom the gem was cut, ΜΙΚΗΣ.



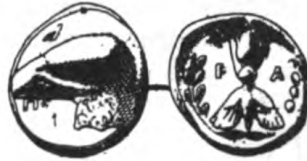
Two other intagli by this artist have been unearthed in the necropolis of Kertsch; they are signed respectively ΔΕΞΑΜΕΝΟΣ and ΔΕΞΑΜΕΝΟΣ ΕΠΟΙΕ ΧΙΟΣ (*the work of Dexamenos of Chios*); one of these (*illustrated*) shows a flying heron, and is beautifully executed. The fourth gem is a red jasper, found in Attica, bearing a bearded male portrait; it is signed ΔΕΞΑΜΕΝΟΣ ΕΠΟΙΕ, and was found in 1860, not far from Athens, at the foot of Mount Hymettus, in a tomb.



Dr Arthur J. Evans has recently devoted to Dexamenos, whom he calls "the most consummate master of the gem-engraver's art of whom any record has reached us from Greek antiquity", a most interesting and valuable paper in the "Revue Archéologique", 1898, t. XXII, pp. 337-355, entitled: *The Athenian portrait-head of Dexamenos of Chios*. From a careful study of Dexamenos's works and comparison with contemporary numismatic productions of Elis, Dr Evans has come to the conclusion that there is a wonderful analogy between the two and hints at the possibility of this artist being the engraver of the beautiful Eleian coins, issued during the second half of the fifth century B.C. He says: "The question, never perhaps to be answered, rises irresistibly to one's mind: may not these coin-dies of Elis and the engraved signets be the work of the same master? The portrait and the ideal image, the head of the eagle and the flying heron — were they all alike from the hand of Dexamenos? We must however content ourselves with the more

general verdict that both the coins and the gems belong to the same naturalistic school”.

According to Dr Evans, Dexamenos flourished *circa* B.C. 460 to 430, and Athens was most probably the scene of his activity. The portrait head found on one of the gems of this artist (now in Dr Evans's possession) he takes to be that of Kimon, the Athenian general, son of Miltiades, who died in 449 B.C., and in support of

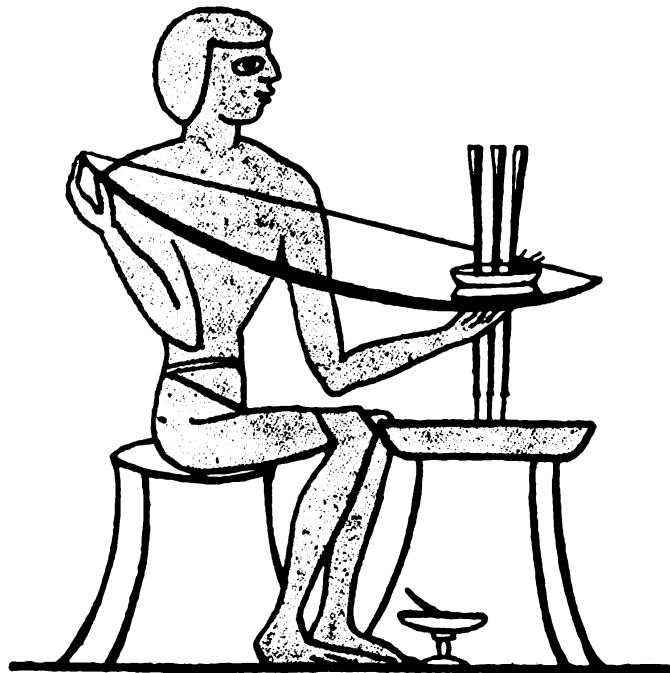


Drachm of Elis, possibly engraved by Dexamenos.

this statement, the learned archaeologist writes : “ That an individual likeness should have been engraved on a gem in the middle of the fifth century B.C. itself affords a strong presumption that we have here to do with a personage of the highest eminence. The hitherto unprecedented distinction already conferred on Kimon by the Athenian Demos of having three Terms set up in his honour might itself prepare us to find his actual likeness on a signet at an exceptionally early date. It must be admitted that we have nothing more than a certain presumption in favour of identifying the features of our portrait-head with those of the hero of the Eurymedon. The balance of probabilities, however, does seem to incline in his favour and, if it be so, both the contemporary illustration of Kimon's life and of his person would be due to Chian hands — to the poet Ion and the gem-engraver Dexamenos ”. However, M. Lechat in his *Bulletin archéologique (Revue des Études grecques)*, t. XI, n° 46, p. 232, is not of the same opinion) : “ M. Arthur J. Evans voudrait bien nous convaincre qu'il a le portrait de Périclès ou de Cimon, plutôt de Cimon, exécuté vers 450 av. J.-C. Pour moi, j'y vois un homme âgé de cinquante à soixante ans, portant toute sa barbe coupée court, la bouche entr'ouverte comme pour parler, le nez long et fin, l'œil gros et brillant, le front large et déjà dégarni, les cheveux amassés en petites mèches, l'oreille trop verticale par rapport au plan du visage ; et je veux bien que nous ayons ici la tête d'un Athénien, voire d'un noble Athénien du milieu du v^e siècle, mais il me semble que l'identification avec Cimon n'est fondée jusqu'à présent sur aucune raison sérieuse, et n'est qu'un effet de la *mégalo-nymie* naturelle aux collectionneurs. ”

Gem-engraving was practised in Egypt at a remarkably early period, but it is surmised that the art was first discovered in Assyria. The earliest examples show rude attempts at scratching designs in

outline on comparatively soft stones. One, the date of which is placed as far back as B.C. 3800, is to be seen at the British Museum, and bears a Babylonian inscription which reads : “ I Sargon the King, King of Agade have dedicated (this) to Samos in Sappira ”. Signets held an important place amongst the ancients, and especially the Assyrians and Egyptians. The Bible records several instances of their usage ; Judah pledged his to Tamar, his widowed daughter-in-law ; Pharaoh gave his to Joseph as a token of his investiture in authority ; &c. Skilful engravers were used to cut the stones, twelve in number, which formed Aaron’s breast-



THE ROTARY DRILL USED FOR ENGRAVING GEMS (AS
DEPICTED IN AN EGYPTIAN WALL PAINTING)

plate ; each of these bore the name of one of the tribes of Israel, which was to be engraved “ like the engravings of a signet ”. The earliest process of gem-engraving consisted in operating on the stones by means of some cutting instrument, either of flint or bronze. King in his *History of the Glyptic Art* (*Handbook of Engraved Gems*, 1885) says that “ the actual invention of the true art of gem-engraving (the incising a gem by means of a drill charged with the powder of a harder mineral) is undoubtedly due to the seal-cutters of Nineveh, and that at a date shortly preceding

the times of Uruk ; that is as early as the year B.C. 2000. This is the era at which cylinders begin to make their appearance in the so-called *Hard Stones* — onyx, agate, calcedony, crystal — covered with engravings executed in precisely the same style with the Archaic Greek intagli, and marked by the same minuteness of detail and elaborateness of finish". The process of gem-engraving was naturally greatly simplified by the discovery, and, says Renton, in *Intaglio-Engraving* (Bell and Sons, London, 1896, p. 74), "the true secret of the art having been invented, the necessary rotary motion became of the utmost importance, and of the ingenious manner by which it was obtained we have conclusive evidence. Although no actual delineation of an engraver employed at his art exists, there is in the British Museum a portion of a fresco found at Thebes, and belonging to a period about B.C. 1650, in which



Cylinder illustrated in Babelon, *La Gravure en pierres fines*, p. 58, from a specimen in the Bibliothèque nationale.

are delineated the figures of some goldsmiths engaged in using the *bow-drill* showing the action of this simple instrument most unmistakably.

"The drill, roughly speaking, consisted of an upright spindle, kept in position by the workman with his left hand, while in his right he held a bow, one turn of the string of which was passed around the drill, the bow being alternately drawn and propelled backwards and forwards caused the drill to revolve rapidly. Beyond this evidence we have fortunately preserved to us the several parts of an actual drill used by the ancients, the action of which is identical with the one just described, with the exception that, instead of being grasped by a central socket, it is held upright by the aid of a small hollow block of wood shaped like a thimble,

which not only served as a *bearing*, but also protected the hand of the workman from the action of the upper end of the stem of the drill. But the important discoveries of the utility of rotary motion and the crushed diamond or other hard substances were at first used but sparingly, and even timidly. Thus we find in the Egyptian and Assyrian cylinders the chief points in the design, such as the outlines of the body, the joints, elbow, ankles, and the hair, &c., were indicated by the use of the *round-headed* drill, and that the die-shaped tool must have been used for hollowing out the figure, and used again in various sizes for the purpose of adding the arms, feet, and fingers; but the fixed point was still largely employed in finishing the details, such as the folds of the dress, portions of the hair, and the minute accessories and ornaments."

"Gem-cutting", we are told by Professor A. H. Sayce (*Babylonians and Assyrians*, London, 1890, p. 183) "was a highly developed art among the Babylonians, and the seal-cylinder of Ibni-sarru, the librarian of Sargon of Akkad, which is now in a private collection in Paris, is one of the most beautiful specimens of the art that has ever been produced. The pebble was cut in a cylindrical shape, and various figures were engraved upon it. The favourite design was that of a god or goddess to whom the owner of the seal is being introduced by a priest; sometimes the King takes the place of the deity, at other times it is the adventures of Gilgames, the hero of the great Chaldaean Epic, that are represented upon the stone. The design is usually accompanied by a few lines of inscription, giving the name of the owner of the seal, as well as that of his father, and stating of what god or King he was "the servant". The seals were often kept in stock by their makers, a blank space being left for the inscription, which was to be engraved upon them as soon as they had found a purchaser. Hence it is that at times the names have never been filled in.

"The style and pattern of the cylinder changed in the course of centuries as well as the favourite materials of which it was made. Under the dynasty of Ur, which preceded that of Khammurabi, for instance, hematite was more especially in vogue; in the age of Nebuchadnezzar crystal became fashionable. At one period, moreover, or among the artists of a particular local school, the representation of a human sacrifice was common. Between the inscription on the cylinder, however, and the subjects engraved upon it there is seldom, if ever, any connection, except when a portrait is given of the god or king of whom the owner calls himself a servant.

"A hole was drilled through the length of the cylinder, and through this a string was passed. Instead of the string a rod of metal or ivory was often employed; this was fixed in a frame of gold or bronze, and the cylinder was thus able to turn upon it. When the

seal was used, it was rolled over the soft clay, leaving an indelible impression behind. Among the objects found at Tello are balls of clay, which were attached to papyrus documents, like the seals of mediaeval deeds, and sealed with the cylinders of the post-masters of Sargon and Naram-Sin. Above the seal comes the address, in one case to Naram-Sin, in another to the high-priest of Lagas. It is evident that a postal system had already been established between Lagas and Agade or Akkad, the capital of Sargon's empire. The impressions show that the seals must have been very beautiful specimens of workmanship. They all belonged to high officials; one to Dade, "the seer of the palace", another to the high-priest of Lagas himself".

"The seal cylinders of the time of Sargon of Akkad display a degree of excellence and finish which was never surpassed at any subsequent time."

The glyptic art was in a flourishing state amongst the Greeks 600 years before our era. Solon enacted a law by which gem-engravers were not allowed to retain any copy of a signet once sold. Theodorus of Samos, who cut the famous emerald seal of Polycrates, mentioned by Herodotus, lived about this date, and Apuleius, quoting earlier records, says "that amongst the sedentary artists working at Samos, Mnesarchus, the father of Pythagoras (B.C. 570), sought rather for fame than for riches by engraving gems in the most skilful manner". The highest perfection in the art was attained in Sicily and Magna Graecia; the wealthy cities of Syracuse, Velia and Tarentum produced a number of artists who not only engraved gems but also cut the dies for the beautiful coinages, which are still considered as the best work ever produced with the graving tool.

The following are the names of the gem-engravers whose date can be placed at the end of the fifth and beginning of the fourth, centuries before Christ : Athenades, Phrygillos, whose signature appears also on coins, Dexamenos of Chios, Pergamos, Olympios, perhaps the same who signed the beautiful Arcadian coins, struck *circa* 370. Subsequent centuries produced Pyrgoteles, the engraver of Alexander the Great's gems, Cronios, Apollonides, Pheidias, Lycomedes, Philon, Onesas, Seleucos, Protarchos, Anaxilas, Scopas, Boethos, Nicandros, &c. During the Roman period, the most celebrated artists are Dioscorides, "whose name is still honoured as that of an engraver of the highest reputation", Solon, Aspasio, Glycon, Rufus, Agathopus, Sosos, Pamphilos, Apollonios, Eutyches, Herophilos, Hyllos, Alexas, Aulus, son of Alexas, Quintus, Polycleites, Epitynchanos, Agathangelos, Agathopus, Felix, Gnaios, Saturninus, Teucros, Anteros, Philemon, Scylax, Leukios, Gaios, Koinos, Myron, Sostratos, Diodotos, Tryphon, Evodos, &c.

The Cyreneans were reputed as clever gem-engravers, but none of the artists' names have come down to us.

After the second century of our era, the glyptic art sunk gradually lower and lower, until it was again revived in the fifteenth century under the impulse of the Italian Renaissance.

BIBLIOGRAPHY. — E. Babelon, *Pierres gravées*, Paris, 1894. — E. Babelon, *Gemmae*, Daremberg et Saglio, Dictionnaire des Antiquités grecques et romaines. — E. Babelon, *Camées antiques et modernes*, Paris, 1897. — C. W. King, *Antique Gems*, London, 1860. — C. W. King, *Handbook of engraved Gems*, 1885. — Rention, *Intaglio Engraving*, London, 1896. — A. J. Evans, *Rev. Arch.*, XXXII, 1898, pp. 345-347.

D. F. *Vide* JOHANN VEIT DÖLL. Die-sinker at Suhl, 1750-1835.

D. F. *Vide* DANIEL FAXEL. Mint-master at Stockholm, 1672-1687.

D. F. *Vide* DAMIAN FRITSCH. Mint-master at Coblenz, 1746-1752, and Altenkirchen, 1755-1795.

D. F. *Vide* DANIEL FEHRMANN. Medallist at Stockholm, 1740-1764, † 1780.

D. F. *Vide* DIETRICH HEINRICH FULDA. Warden of the Mint at Cassel, 1774, and Mint-master, 1783-1831.

D. F. *Vide* J. P. DROZ. Swiss Medallist, who worked at Birmingham, 1787-1793, and at Paris, until 1823.

D. F. *Vide* DANNENBERG. Die-sinker at Clausthal, 1789-1805.

D. F. *Vide* DRENTWETT. Die-sinker at Augsburg, 1845.

D. F. H. *Vide* DANIEL FRIEDRICH HEIGELIN. Warden of the Stuttgart Mint, 1760-1794.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. G. *Vide* DOMENICO GRITTI. Mint-master at Cattaro, 1526-1527.

D. G. or *D. G.* *Vide* DE GENNARO. Die-sinker at Naples and Vienna, 1702-1730.

D. G. *Vide* DE GIANELLI. Die-sinker at Naples, 1731-1768.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. H. *Vide* DANIEL HEIGELIN. Warden of the Mint at Stuttgart, 1760-1794.

D. H. F. *Vide* DANIEL HÄSLINGH. Die-sinker at Hamburg, 1730-1749.

D. H. (*Swiss*). Initials of an Engraver, who executed a fine medallic jewel of Beromünster, and also Thalers and Gulden of the same Abbey, in the seventeenth century.

BIBLIOGRAPHY. — Adolf Inwyler, *Die Michelfennige des Collegiatstiftes Beromünster*, Revue suisse de numismatique, 1895.

D. H. A. Vide D. H. AIANZ. Medallist of the sixteenth century; author of a medal of Pope Sixtus V., 1588.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens*, Paris, 1883-7.

DHEGENER, JORGEN (*Dan.*). Mint-master at Copenhagen, 1545.

D. H. M. Vide DAVID HEINRICH MATTHÄUS. Mint-master at Stettin, 1685-1688, and Stralsund, 1678-1691.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. I. (?) Vide DOMENICO TREVISANO. Inspector of the Mint at Venice, 1782.

D. I. A. Vide DANIEL JANSEN ADZER. Die-sinker at Copenhagen, circa 1760, † 1808.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DIANO, EMMANUELE (*Ital.*). Mint-master at Chambéry, 1573-1576.

DIANO, FILIBERTO (*Ital.*). Mint-master at Bourg, in Savoy, 1584-1589.

DICKIESONE or DICKENSON, CHARLES (*Scotch*). Die-sinker and Seal-engraver of the second quarter of the seventeenth century, who worked at the Mint of Edinburgh, 1625-1636. He was employed to engrave a signet for King Charles I., but in 1636 he is mentioned as having maliciously spoilt Briot's portrait of the King on the Half-Merk of the second issue. "Whether through undue haste in the execution of the coinage, to supply *the necessitous estate of the countries*, or what is quite possible, through malicious design, with a view to damage Briot (the officers of the Scottish Mint having treated Briot all through in the most shabby manner and thrown every impediment in his way), the *livelie impressions* made by Briot for the King's portrait were completely spoiled by this Charles Dickesone in the sinking of the irons." (Burns, *op. cit.*)

In 1642, this Engraver prepared the dies for a coinage of Three and Two Shilling pieces. His work is of inferior quality.

BIBLIOGRAPHY. — Burns, *Coins of Scotland*, 1887. — H. A. Grueber, *Handbook of the Coins of Great Britain and Ireland*, London, 1899.

DICKER, JOHN (*Brit.*). Mint-engraver at the Royal Mint, London, under James I., at the beginning of the seventeenth century.

DICKINSON, COL. W. R. (*Brit.*). Officiating Mint-master at Bombay, under Col. J. A. Ballard, 1862-1879.

DICKSON, DAVID (*Brit.*). Mint-master at Edinburgh, 1595-1627.

DIDIER (*Belg.*). Goldsmith of Nancy, under René II. of Lorraine (1473-1508). He was entrusted with the preparing of the dies of the Duke's coinage. In 1585, he is mentioned as an Engraver at the Mint of Nancy, and as the son of a certain Didier, living at Vézelize.

DIDIER, JEAN (*French*). Medallist of the second half of the seventeenth century, under Louis XIV. He was working at Paris between 1763 and 1676. He contributed to the Medallic History of Louis XIV.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

DIEDO, ANTONIO (*Ital.*). Mint-inspector at Venice, *circa* 1756. His initials **A. D.** appear on his issues. Another, of the same name, held office there in 1775.

DIEDO, VINCENZO (*Ital.*). Mint-inspector at Venice, *circa* 1635. The currency issued by him bears the signature **V. D.**

DIEHL & CO (*Amer.*). A firm of Die-engravers of Philadelphia (U. S. A.). In 1877 this firm struck a number of masonic medals, with bust of Washington, &c. the dies of which were cut by W. H. Keys, while the issuer was S. K. Harzfeld.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

DIEPPOIS (*French*). Medallist of the beginning of the eighteenth century. He was employed at the Paris Medal Mint, and contributed under Mauger to the Medallic History of Louis XIV.

DIERICKZ, CHARLES LOUIS JOSEPH (*French*). Director of the Paris Mint, *circa* 1845 to 1860. Until 1878, the Directors of the French Mints were not state officials but private individuals. Thus we find that Dierickz, whilst filling the post of Director of the Paris Mint, issued in 1845 and 1846, subsidiary silver coins at the Mint of Rouen. From 1840 to 1846, under Louis-Philippe, he held the office of Director of the Mint at Lille, where his distinctive symbol was a *retort*, whereas in Rouen and Paris, it was a *hand*.

This mark appears also on Swiss coins engraved by Antoine Bovy and struck at the Paris Mint.

BIBLIOGRAPHY. — E. Babelon, *Monnaie*, Grande Encyclopédie. — Dewamin, *Cent ans de numismatique française, 1789-1889*. — Private information obtained from M. E. Koechlin of Versailles.

DIERLEBER, SEBALD (*Germ.*). Mint-master at Dresden, 1635-1640. His initials **S. D.** appear on Thalers of John George I. of Saxony, 1635 (seventh type) 1636, 1637, 1638 and 1639. He was succeeded by Constantine Roth. The coins issued under Dierleber are some of the best of the Saxon series.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Dr J. and A. Erbstein *Erörterungen auf dem Gebiete der Sächsischen Münz- und Medaillen Geschichte*, Dresden, 1888.

DIES (*Ital.*). Gem-engraver of Florence, who in conjunction with Ginganelli and Odelli, produced, in the first quarter of the nineteenth century, in commission for Prince Poniatowski, the large series of gems that have made his name so notorious.

DIES, JÉRÔME (*French*). Goldsmith, and Coin-engraver at the Mint of Bordeaux, *circa* 1562-1566.

DIESHOECKE, JACOB VAN (*Dutch*). Medallist, 1678-1702. He executed medals of William III. and others, but his works are not very numerous. We may mention the following pieces : Battle of La Hogue, 1692 ; — Execution of Grandval, 1692 ; — Louis XIV. returns to Versailles, 1693 ; — Death of Mary, 1694 ; — Namur retaken, 1605, &c. This artist's Portrait-medals of the celebrated Balthasar Becker, commemorating the Peace of Nymwegen, and Count Melchior von Hatzfeld, are amongst his best productions. There is also a medal of 1678 by him, commemorating the Conclusion of peace at St.-Germain-en-Laye and Versailles, between Sweden and France. His signature is : **D** ; — **I. V. D.** ; — **I. V. D. F.**, or oftener still **DISHOECKE**.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Franks and Grueber, *op. cit.*

DIESTEXHE, HUBERT (*Belg.*). Medallist, born at Liège in 1797. In 1843 he was selected to fill the chair of Professor of engraving at the Académie des Beaux-Arts of that city. The following medals were executed by him : Royal Horticultural Society of Liège, 1844 ; — Bureau de Bienfaisance, 1844 ; — Jubilee of St. Martin's Church, 1846 ; — Study, 1847 ; — Ophthalmic Dispensary, 1847 ; — L. J. Louis Jamme, Burgomaster of Liège, 1848 ; — Horticultural Conference at Liège, 1852 ; — Linnaeus (2 var.) ; &c.

In 1847 he submitted to the Belgian Monetary Commission a pattern 5 Franc piece, which was not adopted.

BIBLIOGRAPHY. — *Hubert Diestexhe*, *Revue belge de numismatique*, 1853.

DIETELBACH, G. A. (*Germ.*). Medallist of the first half of the nineteenth century ; he resided at Munich from 1830 to 1837, when he moved to Stuttgart. His signature appears on Prize-medals, &c., as

A. D. or G. A. D. A Kronenthaler of William of Würtemberg, 1833, and other coins of this ruler bears the artist's signature **D.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DIETHERR, PAUL (*Germ.*). Mint-master at Nuremberg, 1586 to 1599, under the Archduke Maximilian. He engraved the dies for the Ducats issued by Philipp Gebsattel, Prince Bishop of Bamberg, from gold found in Carinthia. His great-grandfather Georg Dietherr, his grandfather, of same name, and his father Christoph D. all filled the post of Mint-masters at Nuremberg, between 1517 and 1599.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

DIETMAR, JOHANN (*Germ.*). Mint-master at Mühlhausen, 1701-1710.

DIETRICH, LOUIS (*Germ.*). Contemporary Medallist, residing at Frankfort-on-Main. He is the author of numerous Prize-medals, and others, such as that commemorating the Dedication of a new Synagogue at Frankfort 1882; — Marriage of Anton Steinbach, 1886, &c.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *op. cit.*

DIETREICH (also **DIETRICH**). (*Austr.*). Mint-master at Vienna, 1321.

DIETRICH DER FLUSTHART (*Austr.*). Son-in-law of Dietrich Urbetsch; Mint-master at Vienna, 1352, 1353, 1357.

DIETRICH DER PRENNER (*Austr.*). Also **DIETRICH DER VELBER**; Mint-master at Vienna, 1395-1408 (Munsmaister in Oesterreich, zu weilen auch munnsmaister zu Wienn).

DIETRICH DER URBAETSCH (*Austr.*). Mint-master at Vienna, 1334, 1339, 1343.

DIETRICH DER VOGEL (*Austr.*). Moneyer at Vienna, 1352.

BIBLIOGRAPHY. — Dr Luschin von Ebengreuth, *Wiens Münzwesen*.

DIETRICH (*Germ.*). Mint-warden at Breslau, 1757; Mint-master there, 1779-† 1792.

DIETRICH, PHILIPP (*Germ.*). Mint-master at Lübeck, *circa* 1758; his signature appears as **D. P. Z.**

DIETZEL, JOHANN JACOB (*Germ.*). Countermaker of Nuremberg, *circa* 1736. He probably worked between 1710 and 1740. The following medalets or counters bearing Dietzel's signature (**I. D. R.** Johann Dietzel Rechenpfennigmacher) are of interest to English

collectors : Anne, Preservation of the Church ; — Anne R^z. Four shields, crowned and arranged in the form of a cross, leg. IOHANN. IACOB. DIETZEL. RECH : COVNTERS (sev. varieties) ; — George I. similar R^z. ; — George II. and Queen Caroline ; — George II. (sev. var.), &c. The work on these counters is in general very poor.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

DIETZLER, WENZEL (*Bohem.*). Provisional Mint-master at Prague, 1710-1711.

DIEU, ÉDOUARD (*French*). Medallist, and Engraver of Jetons at Paris, 1637-† 1703.

DIEU, PIERRE (*French*). Engraver at Paris, 1698-1701.

DIEUDONNÉ (*French*). Sculptor and Medallist of the first half of the nineteenth century. In 1818 he was rewarded with a medal of the Second Class for his medallic portrait of the Duke of Orleans. He is also the author of a medal on the death of the Duke of Berry and of Portrait-pieces of several other contemporary celebrities. In 1848 the artist submitted a pattern 5 Franc piece for the new currency of the Second French Republic.

The following are also by him : 1819. The Duke of Orleans ; — 1822. Portrait-medal of Baroness Cavedell Geanny ; — Marshal the Duke of Reggio ; — Marshal Lefebvre, Duke of Dantzic ; — 1824. The Duke of Angoulême ; — Marshal the Duke of Ragusa ; — Marshal the Duke of Béthune ; — Duke and Duchess of Orleans, 1829. Marshal J. E. J. A. Macdonald, Duke of Tarentum, 1825 ; — Various portrait-medallions in wax ; — Bust of the Duke of Angoulême ; — Busts of the Duke of Ragusa and Belluno ; — Statue of the Virgin ; — Bust of Charles X. ; — Bust of the Dauphin ; — Busts of the Duke and Duchess of Orleans ; — Bust of Louis Philippe I., etc.

Dieudonné was born in 1795, and died in 1873 ; he was a pupil of Gros, and Bosio. Since 1830, the artist gave up his time almost exclusively to works of sculpture and statuary.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*. — Nagler, *op. cit.*

DIGBY, FRANCIS (*Brit.*). “ On the 30th November, 1581, Francis Digby, gentleman, of Garrodon, in the county of Leicester, had a free pardon for the counterfeiting of shillings and groats, made of copper and tin, and of rials and crowns and for issuing the same ” (*King's Journal*, p. 33). Digby may have had some connection with Sharrington in the frauds which he practised upon the mint at Bristol (*Ruding I*, p. 324, *note*).

DILLENS, JULIAAN (*Belg.*). Contemporary Sculptor and Medallist, born at Antwerp, 8 June 1849, died at Saint-Gilles, 24. December 1904, whose fine works were much admired at the Exhibition of Medals which took place at Brussels in 1897. He was a pupil of the French masters and one of the rising artists. One of his latest works is that entitled "Hommage à Joseph Godefroy", illustrated on pl. xxxiv (n° 165) of Dr H. J. de Dompierre de Chaufepié, *Les Médailles et Plaquettes modernes*, La Haye, 1899. By him is also a Medal of the Brussels Royal Academy of Fine Arts, 1800-1900.

Some of the most important statues which ornament the public buildings of Brussels were due to him. The beautiful group representing Justice, in front of the Palais de Justice, and several of the statues on the façade of the Brussels Art Gallery, are among his most important works.

DILLER, R. (*Germ.*). Contemporary Die-sinker of Dresden. He is the author of a medal on the 125th Anniversary of the Foundation of the Mining Academy at Freiberg in Saxony, 1891, and of various Portrait-medals of Bismarck, Moltke, &c.

DILLITZ, BENEDICT (*Germ.*). Inspector of the Mint at Hall, after the departure of Hans Vogler (1591).

DIMITRISCU (*Roum.*). Contemporary Die-sinker of Bukarest.

DINELLI, RAFAEL (*Ital.*). Contemporary Gem-engraver, born in London, pupil of Luigi Isler. I have seen a fine Portrait-cameo by him.

DINEMATIN, JEAN (*French*). Mint-master at La Rochelle, 1574.

DINGNOUWER, GEORG (*Swiss*). Mint-master at Berne, from 18. April 1532 to Easter 1542.

DINLONNET (*French*). Mint-master at Toulouse, under the First Republic, *anni* V to XIII; distinctive mark, a cow.

DIOCLES (*Roman*). Probably a modern signature on a jasper of the Berlin Museum, bearing the head of a young Faun.

BIBLIOGRAPHY. — King, *op. cit.*

DIODOTOS (*Greek*). The signature ΔΙΟΔΟΤΟΥ, which Prof. Furtwaengler considers antique, is found on a cameo in sardonyx, representing a head of Medusa. This gem belonged to the collection of M. Pauvert de La Chapelle, and was discovered at Rome some years ago. The above-named collector has recently ceded his magnificent collection to the Bibliothèque Nationale (May 1899).

BIBLIOGRAPHY. — Babelon, *Pierres gravées*. — Daremberg et Saglio, *Dictionnaire des antiquités grecques et romaines*. — E. Babelon, *La Collection Pauvert de La Chapelle au Cabinet des Médailles*, Bulletin de l'Art ancien et moderne, 6 mai 1899.

DION, AUGUSTE LOUIS (*French*). Sculptor of the second half of the nineteenth century; born at Paris in 1827; pupil of Heizler. A medalion representing a horse's head, of fine modelling, was exhibited by him at the Salon of 1870; other medallic works no doubt exist by this artist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DIONYSY (*Dutch*). Die-sinker's signature on a medal of Dr William Bilderdyk, of Amsterdam.

DIONYSIUS (*Greek*). This signature, which is probably modern, occurs on a gem of the De Murr collection, which represents a head of a Bacchante.

BIBLIOGRAPHY. — King, *op. cit.*

DIOSCORIDES (*Greek*). This artist is perhaps the most famous of all the ancient Gem-engravers. Pyrgoteles was the contemporary of Alexander the Great, and Dioscorides that of Augustus; both personify the glyptic art under their respective periods, the one in Greek, and the other in Roman, times. But whereas no specimen of the work of Pyrgoteles has come down to us in support of writers' evidence, a sufficient number of undoubtedly genuine examples of that of Dioscorides are extant to excite our admiration. Suetonius and Pliny speak of the artist in the most eulogistic terms, and mention as his master-piece a portrait of Augustus, now unfortunately lost.

The genuine signature of Dioscorides is only known on the following gems :

1. Hermes taming Cerberus; cameo in sardonyx; Berlin Museum. The inscription ΔΙΟΚΚΟΥΡΙΑΔΟΥ is in very small letters in the exergue.

2. Hermes on a journey, wearing petasus and chlamys, and holding caduceus; intaglio in carnelian; formerly in the Marlborough collection. M. Babelon adds to the description of this gem, that it is manifestly the copy of a sculptural work; Prof. Furtwaengler compares with it the statue of the Vatican known under the name of Phocion.

3. Hermes standing holds caduceus and a ram's head on a platter; intaglio in carnelian; formerly in the Carlisle collection.

4. Diomedes carrying off the Palladium; intaglio in carnelian; Devonshire collection. The French writer above-named says : " The carrying off of the Palladium is one of the favourite subjects of Greco-Roman art. Dioscorides only copied a work of sculpture or painting which he had before his eyes; other engravers have not

only followed his example, but reproduced his own work, which is even met with on pastes”.



Diomedes carrying off the Palladium.

5. Facing bust of Demosthenes; intaglio in amethyst; collection of the Prince of Piombino, at Rome. This is supposed to be a copy of the head of Demosthenes attributed to Polyektos.

6. Head, or bust of Io, or Artemis Tauropolis, diademed, three-quarter face, horned, with hair flying in loose curls on the neck; intaglio in carnelian; the Florence Museum possesses a copy of this gem, which formerly belonged to the Poniatowski collection, sold in London in 1839.

7. Head of Cicero, aged; intaglio in amethyst; Bibliothèque nationale, Paris. King calls this, “a head of Maecenas, formerly called that of Solon”; another expert has attributed it to Phidias; but Prof. Furtwaengler, comparing this fine, bald, beardless, and aged portrait with a marble bust of Cicero at Aspley House, London, has come to the conclusion that the gem of Dioscorides presents the features of the great Roman orator in the last years of his life.



Dioscorides had three sons who won fame as gem-engravers: Eutyches, Herophilos, and Hyllus.

In a treatise on the virtues of gems, Dioscorides is said to have written on the medicinal value of the sapphire, which he considered an active remedy against fever.

A large number of engraved stones exist on which the signature **ΔΙΟΣΚΟΡΥΠΙΔΟΥ** has been added in modern times. Amongst these I may mention a few of the best known: Cameo, with portrait of Augustus, in the Ludovici collection at Rome; — Perseus resting his hand on a shield with a head of Medusa, and holding a sword, sard; — Head of Augustus; a star in the field; amethyst, perhaps by Sirletti; — Bust of Augustus, with the paludamentum; amethyst; — Head of Augustus, laureated; cameo; —

Portrait of Cicero
by Dioscorides.

Bacchus riding on a panther, with cantharus and thyrsus; — Head of Caligula; cameo; — Muse; sard; — Head of Julius Caesar; sard; British Museum; — Giant with serpent legs; beryl; — Hercules chaining Cerberus, cameo; — Hermaphroditus reclining, Cupid playing the lyre, &c.; amethyst; — Head of a girl; topaz; — Bust of Sarapis; garnet; — Silenus and young Faun playing the double flute; sard; — Thalia holding a mask; sard; — Head of Sol radiated, front face; sard (presented to Colbert by the Chapter of Figeac), &c.

Modern gem-engravers have also imitated the works of Dioscorides, Pichler produced a most admirable copy of the head of Io; Natter and Torricelli have copied all his best gems, some of them repeatedly.

The native country of Dioscorides is known from the inscription on the Minerva of the Berlin Museum, which runs thus : **EYTYXHC ΔIOCKOYPIΔΟΥ ΑΙΓΕΑΙΟC ΕΠ(ΟΙΕΙ)** (Eutyches, son of Dioscorides of Aegae, made this). This Aegae was probably the town of that name in Aeolia (Asia Minor).

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, Paris, 1894. — Daremberg et Saglio, *Dictionnaire des antiquités grecques et romaines*. — King, *Antique Gems*, 1860. — Furtwaengler, *Studien über die Gemmen mit Künstlerinschriften*, Jahrbuch des Kais. deutsch. archeol. Instituts, t. III, 1888.

DIOT, M^{lle} MARIA (*French*). Contemporary Sculptor, born at Paris; pupil of Tonnelier. At the Salon of 1903, she exhibited a Portrait-medallion of M^{lle} B. Diot.

DIRICXZON, RENIER (*Belg.*). Engraver at the Mint of Dordrecht, appointed on the 18th of December, 1479. He probably cut the dies for the Florins d'or de Saint-André, and 4, 2, 1, $\frac{1}{2}$, $\frac{1}{4}$, and $\frac{1}{8}$ Gros pieces that were issued at that Mint between 1479 and 1483. Diriczoon is supposed to have died on the 24th of November, 1485.

BIBLIOGRAPHY. — Pinchart, *Biographie des graveurs belges*, Revue de la Numismatique belge, 1858.

DIRKSZ, JACOB (*Dutch*). Mint-master at Nymwegen, 1576-1584, then at Harderwijk, 1584-1606.

DISHOECKE. *Vide* **DIESHOECKE** *suprà*.

DISTEXHE. *Vide* **DIESTEXHE** *suprà*.

DITTELBACH. *Vide* **DIETELBACH** *suprà*.

DITTIÈRE (*French*). Contemporary Die-sinker, residing at Paris.

DITTMAR, ANDREAS (*Germ.*). Mint-master at Mayence, 1690-1691, and Cassel, 1701-1704. His initials **A. D.** occur on the coins.

L. FORRER. — *Biographical Notices of Medallists*. — I.

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DITTMAR, NICOLAUS (*Germ.*). Mint-master, and Coin-engraver at Fulda, 1726-1764. His initials **N. D.**, or simply **D.** appear on his issues. This artist engraved in 1744 a medal on the Millenary of the Abbey of Fulda.

BIBLIOGRAPHY. — J. L. Ammon, *op. cit.*

DITTMAR, JOHANN (*Germ.*). Mint-master at Darmstadt, 1691-1692.

DITTMAR. *Vide* **DIETMAR, JOHANN**. Mint-master at Mühlhausen, 1701-1710.

DIVONNE (*Swiss*). Contemporary Die-sinker and Publisher of medals, residing at Geneva. One of the best productions edited by him is a medallic watch-case commemorating the Tir fédéral of Geneva of 1887; it bears a view of the city, and is a fine piece of work. It was engraved by M. G. Hantz, from a design by M. E. Lossier.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de numismatique*, 1891.

DIXON, ROGER (*Brit.*). A. Birmingham Die-sinker of the end of the eighteenth century. He engraved numerous tokens, amongst which it may be worth while mentioning the following, which exhibit very creditable work: Beccles, 1795; — Birmingham Overseers, 1788; — Rackham, Bury; — C. Guest, Bury, 1795; — B. I. V. Co, Burnt Island, 1797; — J. Matthews, Canterbury, 1794; — A. Simpson, Chesham, 1795; — T. Horn, Cinque Ports (2 var.); — H. Boorman, East Grinstead, 1795; — J. Grow, Feversham, 1794; — Kendal, 1794; — W. Allen, London, 1795; — W. Forster, London; — Guest, London, 1795; — T. Hall, London, 1795 (4 var.); — Kelly, London; — Lackington & Co, London, 1794 (4 var.); — F. Shackleton, London, 1794 (2 var.); — London and Middlesex, with bust of Prince of Wales; — T. Hall, London; — H. Oliver, Maidstone, 1795; — J. Fielding, Manchester, 1793; — T. Bundock, Sandwich; — J. Bell, Sleaford, &c.

He also engraved some nineteenth century Tokens, described in W. J. Davis, *Token Coinage of the Nineteenth Century*.

BIBLIOGRAPHY. — W. J. Davis, *op. cit.* — Pye, *op. cit.*

D. K. or DR. (*Germ.*). Signature mentioned by Rüppel as existing on a large medal of Heinrich Bartelsz of Frankfort, 1636. The same artist also produced two other medals, now lost, of Paul Birkenholtz, 1634, and his consort, Frau Elisabeth, *née* Bartels.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Rüppel, *Beschreibung und Abbildung der Schaumünzen welche zum Angedenken von Bewohnern Frankfurt gefertigt wurden*, Frankfurt a. M., 1855.

D. K. *Vide* **DAVID KAPPLAN**. Mint-master at Saalfeld, 1622.

D. K. *Vide* **DANIEL KOCH**. Mint-master at Stockholm, 1645-1650, and Königsberg in Prussia, 1656-1676.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. K. *Vide* **DANIEL KOCK**. Mint-master at Königsberg in Prussia, 1630-1649.

D. L. *Vide* **DANIEL LESSE**. Mint-master at Danzig, 1656-1685.

D. L. *Vide* **DANIEL FRIEDRICH LOOS**. Medallist, born at Altenburg, 1735, died at Berlin, 1819.

D. L. H. *Vide* **DE LA HAYE**. French Medallist, 1680.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. M. *Vide* **DANIEL MEBES**. Mint-master at Gerbstädt (Mansfeld), 1621-23.

D. M. *Vide* **DOMENICO MOLINO**. Mint-inspector at Venice, 1625.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. M. (*Ital.*). Signature of a Medallist, who was working during the second half of the sixteenth century. The only medal known by him is that of Martin of Aragon, Count of Ribagorza; it has his portrait on obv. and on R. Jupiter on eagle about to hurl fulmen upon the earth, with the legend : LVCEM.QVE.METVM.QVE.

BIBLIOGRAPHY. — Armand, *op. cit.*

DNIPA, L. (*Span.*). Signature which occurs on a Spanish medal of 1542.

D. O. *Vide* **DURR** and **OMEIS**. Die-sinkers at Dresden, *circa* 1676.

DOB. *Vide* **DOBICHT**. Medallist to the Counts of Wied-Neuwied, 1750-1756.

DOBBS, THOMAS (*Brit.*). A Birmingham Die-sinker and Manufacturer. He edited a number of eighteenth century Tokens, which were engraved by Mainwaring, Hancock, and others.

DOBECK, J. (*Germ.*). Medallist at Olmütz, *circa* 1737. His initials J. D. appear on Thalers of Wolfgang, Bishop of Olmütz, Graf von Schrattenbach, 1711-1738. This artist was probably employed at the Olmütz Mint.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — J. & A. Erbstein, *Die Ritter von Schulthess-Rechberg'sche Münz-und Medaillen-Sammlung*, Dresden, 1868.

DOBEMANN, JACOB (*Germ.*). Ivory-carver of the sixteenth century. He is the author of some fine Portrait-medallions in ivory of German celebrities.

DOBICHT (*Germ.*). Bookbinder, then Die-sinker at Neuwied, in the service of the Counts of Wied-Neuwied, 1750-1756. His name occurs again in 1780. The medals by this artist mostly refer to the history of Kurfürst Johann Philipp of Treves; he is also the author of a Marriage medal of Count Philipp von der Lippe, 1780. I have seen his signature, **D.**, on a medal of Charles William Frederick of Brandenburg, 1750. — Mining Thaler of same year. — Medal of Count Wied, 1752, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

DOCKLER, DANIEL SIEGMUND (*Germ.*). A Nuremberg Medallist of the end of the seventeenth century. He engraved a number of medals, and also some of the artistic Thalers of Nuremberg, on which the Rathhaus is depicted. In the Reimmann sale there was a specimen of this coin bearing the letters **P. H. M.**, initials of the engraver Philipp Heinrich Müller, who apparently also cut dies for the same coinage. Dockler, the elder, was still living in 1688, as we learn from contemporary documents.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DOCKLER, DANIEL SIEGMUND (*Germ.*). Son of the last; also a Nuremberg Medallist of the end of the seventeenth and beginning of the eighteenth, centuries. He died after 1730, as coins exist of that year, engraved by him, commemorating the centenary of the Augsburg Confession. There is a coronation medal of Charles VI., 1711, by him, and a commemorative piece of the canonization of Johann Nepomuk, 1729-1736. The former is signed **S. D. S.**

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Ad. Hess Nachf., *Reimmann Sale Catalogue*. — Paul Joseph u. E. Fellner, *Münzen von Frankfurt a. M.*, 1896.

DOCTEUR, CHARLES (*French*). Mint-master at Bayonne, 1836-1837. Distinctive mark : **C. D.** interlinked.

DOCTOR, MATHES (*Bohem.*). A native of Lünz, Engraver of the coins at the Mint of Prague, 1558, 1559, 1563 and 1564.

DO. DI P. *Vide DOMENICO DI POLO*. Italian Medallist of the end of the sixteenth century.

DOEDALSES (*Greek*). Sculptor of Nicomedia, circa B. C. 228. The reverse type of the tetradrachms of Prusias I. of Bithynia is evidently copied from the celebrated statue of Zeus Stratios by this artist, which stood in the principal temple of Jupiter at Nicomedia. This figure of Zeus does not occur on the coins of Nicomedes I.,

the founder of the Bithynian dynasty, nor on the unique tetradrachm of his son and successor, Ridas, but appears on the currency, from Prusias I. to Nicomedes III., on whose death, in 74 B.C. Bithynia became a Roman province. Recent research has established that the inauguration of the famous statue of Zeus Stratios at Nicomedia took place shortly before the accession to the throne of Prusias I., B.C. 228. The great sculptor Doedalses, which ancient texts have



Tetradrachm of Prusias I.

confounded with Daidalos, the son of Patrocles, a celebrated artist of Sicyon, flourished at this time, and is mentioned in a fragment of Arrian's *History of Bithynia*, preserved by the Archbishop of Thessalonica in his commentary on Dionysios Periegetes.

BIBLIOGRAPHY. — L. F., *A tetradrachm of Prusias I. of Bithynia*, Numismatic Circular, March, 1898.

DOENRAADT, WILLEM VAN (*Dutch*). Engraver of the coins at the Mints of Antwerp and Bruges, 1572-1579. He is probably also the author of the coins struck at the Mint of Maestricht, about this time. The artist received in 1578 the sum of 192 florins for engraving the dies of the new coins, ordered by the State : Double and single gold Florins, 16, 8, 4, 2 Sous, Double Gros and Gros.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des Graveurs belges*, Revue belge de numismatique, 1853.

DOLET, PIERRE (*Belg.*). Mint-master at Luxemburg, nominated to the same post at Namur, October, 1578.

BIBLIOGRAPHY. — R. Serrure, *Bulletin de numismatique*, mai 1899.

DOLFINO, ZUANO (*Ital.*). Mint-inspector at Venice, 1762. His initials **Z. D.** appear on the coins.

DOLCE (*Ital.*). Gem-engraver at Rome, first half of the nineteenth century.

DÖLL, JOHANN VEIT (*Germ.*). Medallist, born in 1750, resided at Suhl, and died in 1835. He worked for the die-sinking establishment of Loos at Berlin; during the space of twenty years, he cut about ninety different dies for that firm. The Dresden Court also

employed him on several occasions. His work is fairly good. I have seen a medal, with bust of Asklepios (2 var.), signed by this artist : **DÖLL** ; also : Portrait-medal of Dr Georg Franz Blasius von Adelmann, Fulda, 1822 ; — Krankenpflege, Heidelberg, 1812, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DOLL, KARL WILHELM (*Germ.*). Medallist at Mannheim and Karlsruhe, 1810-1848. His signature **D** appears on Kronenthalers of 1813, and 1817, Double Thaler, of Leopold of Baden, 1852, and also on another of Charles of Hohenzollern-Sigmaringen, 1842, &c.

He was a son of Johann Veit Döll ; born 19. May, 1787 ; became Court-medallist in 1810 ; Mint-master and Chief-engraver of the coins at Mannheim, 1813 ; Mint-master at Karlsruhe, 1828-1848 ; died 31. March, 1848.

There is a commemorative medal of Gustavus Adolphus, 1832, by him, which is signed : **W. DOELL FEC.**

BIBLIOGRAPHY. — Bolzenthall *op. cit.* — Dr Emil Bahrfeldt, *Das Münz- und Geldwesen der Fürstenthümer Hohenzollern*, Berlin, 1900.

DÖLL (*Germ.*). Author of a medal of Dr Ludwig Plotke, of Berlin, 1899.

DOLLIN, J. (*French*). Medallist of the end of the eighteenth century and beginning of the nineteenth ; he was residing at Paris, *circa* 1680, and worked for the French Medal Mint from 1714 to 1725. He was employed to complete the series of medals of Louis XIV. The total of the sums paid to him for this work amounted to 16,780 livres.

The following medals engraved by this artist are described in the Catalogue of the French Mint Museum : Birth of Louis XIV., 1638 ; — Beginning of the King's reign, 1643 ; — Thionville taken, 1643 ; — Peace with Italy, 1644 ; — Thirty cities taken ; — Béfort taken, 1654 ; — Landrecies, Condé and Saint-Gislain, 1655 ; — Reception of the Queen of Sweden, 1656 ; — Taking of Valencia in Italy, 1656 ; — La Capelle taken, 1656 ; — Montmédy taken, 1657 ; — Privacy of the King's counsels, 1661 ; — Birth of the Dauphin, 1661 ; — Promotion of the Knights of the Saint-Esprit, 1662 ; — Campaign of 1667 ; — Aire taken, 1676 ; — Siege of Charleroi raised, 1677 ; — Conquest of Alsace, 1680 (*illustrated*) ; — Birth of the Duke of Anjou, 1683 ; — Mons taken, 1691 ; — Charleroi taken, 1693 ; — Safety of the Spanish coast, 1704 ; — The Lines of Stoloffen taken, 1707 ; — Raising of the Siege of Toulon, 1707 ; — Gerona taken, 1711 ; — Campaign of 1713 ; — Regency of Louis XIV. ; — Education of the King, 1717 &c. Most of these are signed *J. D.*

Dollin is perhaps the author of the following medals, most of which bear only his initial **D** as signature : Dunkirk taken,

1646; — Peace of Westphalia, 1648; — Peace of Westphalia or Münster (?); — Arras receives help from the King, 1654; — Peace of the Pyrenees, 1659; — The Queen enters Paris, 1660; — The King accessible to all his subjects, 1661; — Assiduous assistance of the King to the Councils, 1661; — Chamber of Justice, 1661; — Douai taken, 1667; — Fortification of 150 towns, 1692; —



Conquest of Alsace, by Dollin.

Dixmuyden and Deinse taken, 1695; — Engagement of Luzana, 1702; — Nice taken, 1706; — Tortosa taken, 1708; — Battle of Denain, 1712; — Louis XV., Declaration of Regency, 1715, &c.

Guiffrey was inclined to attribute to Dollin a series of medals, some of which however may be the work of Dufour: Battle of Nordlingen, 1645; — Defence of the Dutch, 1666; — Fortification of Dunkirk, 1671; — Victory of Altenheim, 1675; — Victory of Palermo, 1676; — Tobago taken, 1677; — Lewé taken, 1678; — Conquest of Alsace, 1680; — Enrolment of Sailors, 1680; — Demolition of Huguenot temples, 1685; — Montmélian taken, 1691; — Various portraits of the King, &c.

Dollin was a very active Engraver, and his work is not inferior to that of most of his contemporaries.

BIBLIOGRAPHY. — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1887. — Bolzenthall, *op. cit.* — C. Wyllys Betts, *American Colonial History illustrated by Contemporary Medals*, New-York, 1894.

DOLLINGER, HANS (Germ.). Sculptor and Gem-engraver of the first half of the sixteenth century. He also executed medals: Philipp von der Pfalz, 1522; — Do, 1527; — Otto Heinrich, undated. His monogram **H** appears on the first of these pieces.

From recent investigation the name of this artist should be **HANS DACHAUER**.

BIBLIOGRAPHY. — Eрман, *Deutsche Medailleure*, Berlin, 1884.

DOM. POGG. *Vide* **DOMENICO POGGINI** Goldsmith and Modeller at Florence, 1560-1570.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DOMANECK, ANTON MATHIAS JOSEPH, also **DOMANÖK**, or **DOMANIG** (*Austr.*). 1713-1779. Sculptor, and Medallist of Vienna; filled the post of Professor of Medal-engraving at the Viennese Academy of Fine Arts. On his election he executed a large medallion, representing the Emperor Joseph II. in a Roman toga. By this artist are also: Empress Elizabeth Christina, widow of Charles VI., undated; — Francis I., *R.* The Emperor between Hercules and Minerva, 1574, signed *A Domanöck*; — The Imperial Family, 1754, signed *AD*. His medals are cast and chased.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1896.

DOMARD, JOSEPH FRANCOIS (*French*). 1792-1858. Medallist, and Gem-engraver of the first half of the nineteenth century. Pupil of Cartellier and Jeuffroy. Entered the Ecole des Beaux-Arts in 1810, and won three years later the second Grand Prix for medal-engraving: Ulysses recognized by his dog. His productions are numerous, but the period of his greatest activity was comprised between 1824 and 1837. This artist largely contributed to the *Galerie métallique des grands hommes de la France*, among which his Portrait-medals of Sully, Molé, Joan of Arc (*illustrated*), Fléchier,



Joan of Arc, by Domard.

Catinat, Duquesne, Prevost, Voltaire, Rousseau, &c., are the best known. The 5 Franc piece of Louis-Philippe, old bust (*illustrated*), was engraved by him; the portrait is very fine. In 1848, he also submitted patterns for the new coinage of the Second Republic, which were not accepted, except those for the copper currency. Domard was chosen in 1850 to execute the Council Medal of the London International Exhibition, 1851, and by him are also:

English Attack on Antwerp, 1809, *R.* only; — Visit of Louis-Philippe to Windsor, 1844; — Battle of Navarino, 1827, struck on the death of Admiral de Rigny, in 1835 (illustrated in R. Marx, *Méd. cont. en France et à l'Étranger*, Pl. VI, n° 12); — Society of Mutual Teaching; — Erection of the Church of Notre-Dame de



Five-franc Piece of Louis-Philippe, by Domard.

Lorette; — Triumphal Arch of the Place du Carrousel; — The Chamber of Commerce of Marseilles, 1828; — Fame registering the name of General Foy; — Louis-Philippe visits the Rouen Mint, 1831; — Napoleon I.'s statue replaced on the National Column, 1833 (2 var.); — Jeton of the Dieppe Chamber of Commerce; — Abel Blouet; — Pierre Cartelier; — Nicolas Catinat; — Mathieu Molé; — Molière; — Charles Percier, 1840; — A. F. Prevost d'Exile, 1830; — Comte de Rigny, 1827; — Battle of Navarino; — Triumphal Arch of l'Etoile; — Birth of the Comte de Paris; — Talleyrand, &c.

Dewamin describes the following coins by Domard : 1831. Pattern 5 Francs of Louis Philippe (2 var.); — 40 Francs; — 2, 1, and $\frac{1}{4}$ Francs; — 1832. Pattern 20 Francs; — 5, 1, $\frac{1}{2}$, and $\frac{1}{4}$ Francs; — Undated. Pattern Décime; — 10, 5, 3, and 2 Centimes (numerous varieties); — 1843. 5 Francs; — Various Patterns of 1846 and 1847, &c.

His engraved stones of the Duke of Berry are considered very fine, and likewise the gems representing Ulysses, disguised as a beggar, recognized by his dog; — Theus raising the stone under which his father had hid his arms, 1813; — Warrior seizing arms on the altar of the Fatherland, 1814; — Faun; — Innocency, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — F. de Saulcy, *Souvenirs numismatiques*, &c. — Dr F. P. Weber, *op. cit.* — Thomsen *Catalogue*. — Bolzen-thal, *op. cit.* — R. Marx, *Médailleurs français*, Paris, 1897.

DOMANÖCK, ANTON = DOMANECK, *suprà*.

DOMAS, LOUIS THÉODORE (*French*). Contemporary Sculptor and Gem-engraver, born at Paris; pupil of J. Lequien and H. François. At the Salon of 1901 he exhibited a cameo on sardonyx of three strata representing Daphnis and Chloe; — 1902. The Thread of the Virgin, cameo on sardonyx of three strata.

By him are further: 1895. Catherine the Great, sard cameo; — Diane de Poitiers; — 1896. Joan of Arc; — 1897. Minerva; — Psyche, sardonyx; — 1898. Mercury robbing Apollo's bow and quiver, cameo; — 1899. The Shepherd's Star, sardonyx, &c.

DOMEIN, GUIGUES (*French*). First Mint-master of Grenoble, elected on the 13th of January, 1490; died in 1502. His real name was Guigues Myonnet. His distinctive mark was a rose, accompanied by a G (for Grenoble) except on the Patards and Deniers tournois.

BIBLIOGRAPHY. — R. Vallentin, *Les Différents de la Monnaie de Grenoble*, Annuaire de numismatique, 1894.

DOMENGE, HARRIET (*French*). Engraver of coins at the Mint of Bordeaux, elected in 1563, dismissed in 1570 as a Huguenot, and replaced by Jehan de Héralde, but restored to his post in 1572.

BIBLIOGRAPHY. — A. Barre, *op. cit.*

DOMENICO COMPAGNI (surnamed **DE' CAMEI**). Milanese Gem-engraver of the early part of the sixteenth century. His masterpiece is a portrait of Ludovico Il Moro, cut on a Balais ruby, ten lines in diameter; otherwise, very little is known of this artist.

The circumstance that Domenico obtained his appellation from his special excellence in works in cameo, adds to the probability that some cameos of Louis XII. of France; — Ludovico Il Moro; — Louis Marquis of Saluzzo; — Charles of Amboise, which are all in agate-onyx come from his hand (*Vide* King, *op. cit.* 1872, p. 414).

BIBLIOGRAPHY. — King, *op. cit.* — Babelon, *op. cit.*

DOMENICO LANDI. *Vide* LANDI.

DOMENICO DI POLO (also called **DOMENICO DE' VETRI**). Florentine Medallist, Gem-, and Coin-engraver of the first half of the sixteenth century. He was born at Florence, *circa* 1480, and was the son of Polo d'Angelo de'Vetri. The artist learnt the art of gem-engraving with Pier Maria da Pescia, under whom he was working in 1501. The date of his death is placed *circa* 1547 or soon after, as the last mention made of him occurs in that year. His masterpiece is a beautiful intaglio cut in emerald representing Hercules, 1532; this gem served as a seal to the first Duke of Florence, Alessandro de' Medici, and his successor, Cosimo I. The following medals by

Domenico di Polo are known : Alessandro de' Medici (6 types); — Cosimo de' Medici (5 types): 1. R. Capricorn, 1537; 2. R. Salus Publica; 3. R. Faith seated to l.; 4. R. Hercules



Portrait of Lorenzo de' Medici, by Domenico di Polo (enlargement of a gem) stifling Antæus; 5. R. FLOREN. SALVS PVBLICA. Seated female personifying the city of Florence; — Francis I., King of France, &c.

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs de la Renaissance*, — Armand, *Les Médailleurs italiens*, Paris, 1883-1887. — I. B. Supino, *Il Medagliere del R. Museo Nazionale di Firenze*, 1899.

DOMINGO, J. (*Argentine*). Contemporary Medallist, residing at Buenos Ayres. He engraved medals in 1885 to commemorate the proclamation of Dr Dardo Rocha; also : Inauguration of the Railway from Buenos Ayres to Santiago del Estero, 1884; — Mendoza Exhibition, 1885; — Railway from Barracas to Canelas, &c.

DOMINIK, GEORG (*Austrian*). Mint-master at Kuttenberg, succeeded Wolf Herolt, in 1598, but died in the next year of the plague.

BIBLIOGRAPHY. — *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen*, 1890.

DOMINO, CLAUDE (*French*). Goldsmith, who engraved and assayed coins at the Mint of Troyes from 1639 to 1644. His salary amounted to 62 livres 10 sols per annum.

DOMINO, JEAN (*French*)? 1554-1572. **JEAN VAUCHER**, surnamed **DOMINO**, Goldsmith of Troyes, married a daughter of Henryet Boulanger, Mint-master (*Vide supra*). Jean Domino was appointed to engrave the coins at the Mint of Troyes in 1570. His signature appears as *J. Dno*.

DOMINO, NICOLAS (*French*) 1573-1654. Goldsmith, appointed Engraver of the coins and Assayer at the Mint of Troyes in 1638.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de la Monnaie de Troyes*, 1892.

DOMINO, PIERRE (*French*). Mint-master at Troyes, 1358-59. He was named in 1370, by royal letters, “ Général visiteur des Monnaies du Dauphiné ”, and in 1383, “ Général maître des Monnaies. ”.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de la Monnaie de Troyes*, Mâcon, 1892.

DOMSELAAR, FLORIS VAN (*Dutch*). Mint-master at Utrecht, 1615-1628.

DOMSELAAR, HENDRIK VAN (*Dutch*). Mint-master at Utrecht, 1591-1615.

DONA, GIULIO (*Ital.*). Mint-inspector at Venice, 1675-6. His initials *G. D.* appear on the coins.

DONA, LEONARDO (*Ital.*). Mint-inspector at Venice, *circa* 1478.

DONADIO (*Ital.*). Medallist of the first half of the nineteenth century. He contributed to Mudie's “ Series of National Medals ”, Durand' “ Series ”, and to the “ Galerie métallique des grands hommes français ”. The following are some of his best known works : Francis Henry Egerton, Earl of Bridgewater ; — Olivier de Serres ; — T. Valperga Caluso ; — Fontenelle, 1819 ; — Arthur, Duke of Wellington ; — Vitt. Alfieri, 1820 ; — Charles Duclos, 1821 ; — Jos. Louis Lagrange ; — Ennio Quirino Visconti, 1821 ; — Ferdinando Paër, 1771-1839 ; — Corregio, &c. On some medals the artist signed his name **DONNADIO**.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Dr F. P. Weber, *op. cit.* — Num. Chronicle, 1888 & 1895.

DONATELLO (*Italian*). One of the greatest Sculptors of the early period of the Renaissance. He was born at Florence, probably in 1386. Numerous statues, busts, marble medallions, sepulchral monuments, still extant, attest the genius of his talent, the loftiness

of his conceptions, as well as the skilfulness of his chisel. Cellini, speaking of him and Michelangelo, before the Grand Duke of Florence, Cosmo de' Medici, calls them "the two greatest men that ever lived". Donatello is the first Gem-engraver on record of the first half of the fifteenth century, according to the testimony of his friend, Philaretus; it is certain that he had recourse to antique gems as prototypes for eight bas-reliefs which served to decorate the *cortile* of the Palazzo Ricardi under Cosmo de' Medici († 1464). These represent : Faun carrying Bacchus; — Bacchus discovering Ariadne; — Triumph of Bacchus and Ariadne; — Daedalus tying wings on Icarus; — Ulysses and Athena; — Centaur; — Barbarian prisoner standing before Roman general; — Diomedes carrying



Portrait of Donatello.

off the Palladium, &c. Donatello is also the author of some beautiful plaques in bronze : Saint-Sebastian suffering martyrdom; — another now in the Louvre, but formerly in the His de la Salle collection, is attributed to this artist, and others no doubt exist.

Donatello died on the 13th of December, 1466, at the age of eighty. Towards the end of his life, he was deprived of some of his faculties, and would have suffered the hardships of want, had not his former protector and patron allowed him a small pension to help him through. His body was accompanied to its resting place by all the leading artists residing at Florence at the time, and the sculptor's dearest wish was realized by his burial in the Basilica

of San Lorenzo, not far from the mausoleum of Cosmo de' Medici, one of his master-pieces, and a lasting proof of the wonderful genius of the great Florentine sculptor.

Donatello trained several pupils, who have produced some fine medallic works : Bertoldo, Michelozzo, Giacomo, Vellano, and others.

By Donatello and his school are the following plaques : Virgin and Child (6 var.); — The Scourging of Christ; — Pieta; — Entombment of Christ; — Dead Christ supported by two angels (3 var.); — St Jérôme; — Triumph of Love; — Cupid at play (2 var.); — Sword hilt ornaments, &c.

One of Donatello's most highly elaborated work, the so-called Martelli Mirror, is now in the Victoria and Albert Museum, London. It was acquired for £ 650. A reproduction is given in Fortnum, *Bronzes in the South Kensington Museum*, 1876. It measures 9 in. by 7 $\frac{1}{2}$ in.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Babelon, *op. cit.* — E. Plon, *Benvenuto Cellini*, Paris, 1883. — E. Müntz, *Donatello*, Paris, 1885. — Dr Julius Cahn, *op. cit.* — E. Molinier, *Les Plaquettes*, Paris, 1885. — Perkins, *Historical Handbook of Italian Sculpture*. — Semper, *Donatello, seine Zeit und Schule*. — J. Cavallucci, *Donatello*. — *Gazette des Beaux-Arts*, 1886.

DONATI (*Austr.*). Warden of the Mint at Kremnitz, 1765-1770. On the coins issued by him appear the letters K (Kremnitz) D (Donati).

DONATIVE, JOHN (*Brit.*) of the Castle of Florence, and Philip John Denier, were conjointly "Masters and Workers" at the Mint in the Tower of London, from 1349 to 1350, when it appears that Anthony Bache and Nicolas Thome superseded them in their office.

BIBLIOGRAPHY. — Ruding, *op. cit.*

DONATO, JOHN LOTTE NICOLE (*Brit.*). The "Mint Accounts in the Exchequer" mention as Mint-masters in the 23rd year of Edward III.: *John Lotte Nicole Donato du Chastell de Florence and Socii Sui*. No doubt this Donata is the same as Donative, who filled a similar office in the 30th year of the same reign.

BIBLIOGRAPHY. — Ruding, *op. cit.*

DONNER, GEORG RAPHAEL (*Germ.*). Architect and Medallist of the first half of the eighteenth century. Bolzenthall records a medal engraved by him of Karl Albrecht of Bavaria, and I have seen his full signature on a Portrait-medal of Leopold Anton, count von Firmian, archbishop of Salzburg, 1727. He was a brother of Matthäus Donner.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DONNER, IGNAZ (*Germ.*). Medallist and Coin-engraver at the Mint of Vienna, 1776-1804. He was a nephew of Matthäus Donner, and was born at Kremnitz in 1752. His signature appears as **I. D. F.** or simply **D.** The following medals and coins are amongst his best-known productions : Empress Maria Theresa **℞.** by J. N. Wirt ; — Francis II. and Consort, Maria Theresa of Sicily, 1799 ; — Thaler of Francis, Prince Bishop of Gurk, 1801 ; — Medallion of same, 1775 ; — Prince G. T. von Stahremberg ; — Charles Joseph, Prince of Salm, 1790 ; — Organisation of Frontier Troops in Transsylvania, 1762 ; — Visit of Pope Pius VI. to Vienna, 1782 ; — Prize Medal of the Medical-Chirurgical Military Academy of Vienna, 1785 ; — Academy of Fine Arts of Vienna, 1786 ; — Capture of Belgrade, 1789 (sev. var.) ; — Gedeon Laudon ; — Marie Antoinette, Queen of France, 1793 (sev. var.) ; — Birth of the Archduke Joseph, 1799, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Domanig, *op. cit.*

DONNER, MATHIAS or **MATTHÄUS** (*Germ.*). Medallist to the Imperial Court of Vienna, and Professor at the Academy of Fine Arts in that city. He was born at Kremnitz in 1699 or 1704, and he died at Vienna, not before 1767. The period of his greatest activity is comprised between 1734 and 1767. Most of his works are signed : **DONNER**, but on others his signature appears also as : **M. D. F.**, **M. D.**—or **D.** He is the author of the following medals : Empress Elizabeth Christina, consort of Charles VI. ; — Queen Maria Theresia (Gnaden-Medaille) ; — The same as Empress ; — Duke Leopold I. of Lorraine and his consort, Duchess Elizabeth of Orleans, 1739 ; — Duke Leopold I., alone, 1745 ; — Empress Maria Theresia and consort Francis I. ; — Death of Archduke Charles ; — Breslau Thaler of 1753 ; — Philipp Gotthard, Graf von Schaffgotsch ; — Foundation of the “ Ritterakademie ” at Liegnitz, 1735 ; — Emmerich, Count Esterhazy, 1738 ; — Inauguration of a Monument on the Hohen-Markt at Vienna, 1732 ; — Marriage of Francis III. of Lorraine with Maria Theresia, 1736 (sev. var.) ; — Widowhood of the Empress Elizabeth Christina, 1740 ; — Hungarian Coronation of Maria Theresia, 1741 ; — Prize Medal of the Academy of Fine Arts of Vienna, 1742 ; — Bohemian Coronation of Maria Theresia, at Prague, 1743 (sev. var.) ; — Marriage Medal of the Archduchess Maria Anna with Charles of Lorraine, 1744 ; — Coronation of Francis I. at Frankfort-on-M., 1745 ; — “ Wahlspruchmedaille ” of Maria Theresia as Roman Empress, 1745 ; — Academy of Fine Arts, 1745 ; — The “ Elisabethinerkloster ” at Linz, 1745 ; — Building of the Theresianum, 1746 ; — Restoration of the Mining Laws in Transsylvania, 1747 ; — The Convent of Minor Friars at Vienna, 1748 ; — Adolph Philip, Count Losymthal, 1750 ; — The

“ Invalides ” at Vienna, 1751; — Visit of the Empress to the South Hungarian Mines, 1751; — The Patriarchate of Aquileja divided into the Bishoprics of Udine and Görz, 1751; — Building of the Military Academy at Wiener-Neustadt, 1751; — The new Vienna Mint, 1753; — Visit of the Empress to the Mint, 1754; — Various Prize Medals for Assayers, Engravers, etc.; — Building of the Academy of sciences; — Death of Count Stahremberg, 1745; — Large gold medal (weighing 44 Ducats) on the Amelioration of the Coinage in Transsylvania, 1747; — Others, smaller, in gold, platinum, and silver; — Extension of the Abbey of St Blasien in the Black Forest (medal struck in honour of Francis von Schechtelein); — Prize medal of the Academy of Fine Arts at Vienna; — Coronation medal of Francis I., 1745; — Undated medal of Francis I. *R. DEO ET IMPERIO*; — Duke Ludwig VIII. of Hesse-Darmstadt, 1745; — Medical-Chirurgical Military Academy, Vienna; — Military Hospital, 1751, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Domanig, *op. cit.* — Paul Joseph u. Ed. Fellner, *op. cit.* — Ad. Hess, *Münzen- und Medaillen-Cabinet des Justizraths Reimann in Hannover*, Frankfurt a. M., 1891-1892.

DONOBERTUS (*Gaul.*). This name occurs on a seal of the third century, described by M. Deloche in *Revue archéologique*, N. S., XL, p. 19; but it appears that Donobertus was not the engraver's name, but that of a physician of the seventh century, into whose possession the seal had come.

DONON (*French*). Masonic Engraver of the end of the eighteenth century. His signature is found on a medal of the “ Chapter Lodge of the Friends of Peace ”, Paris, 1789.

BIBLIOGRAPHY. — Marvin, *op. cit.*

DOORT, ANTONIUS VAN DER (*Dutch*). Medallist of the beginning of the seventeenth century. Bolzenthall mentions that he was working, *circa* 1600, but does not give any of his productions.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DOPPE, BENOIT (*French*). Master of the Mint of Gex, in conjunction with Claude Denis, from 1584 to 1587, under the Dukes of Savoy. That Mint was only used for a very short time, and later on Gex was ceded to France.

BIBLIOGRAPHY. — C. F. Trachsel, *L'Atelier monétaire de Gex*, Bulletin de la Société suisse de Numismatique, 1882-84.

DORCIÈRE, LOUIS ÉTIENNE ANDRÉ (*Swiss*). Sculptor and Medallist, born at Geneva in 1805, where he died on the 30th August 1879. He was a pupil of Detallaz, Reverdin, Jaquet, and Bovet, and spent some time in Paris at a medallist's. From 1831 to 1872,

he occupied the chair of Professor of Modelling at the Geneva School of Art, and was a member of the Grand Conseil. During his few leisure moments, Dorcière produced terra-cotta models, portraits, busts, &c. ; his statues of Hornung, Diday, and Samuel Darier are well known; his best work is a group representing Hagar and Ishmael, now at the Musée Rath; the bust he executed of F. J. Pictet de la Rive adorns the Hall of the Natural History Museum at Geneva.



Geneva Shooting Thaler, 1851, by Dorcière.

This artist engraved a very small number of medals; the best known is the official Federal Shooting Festival Thaler of Geneva, 1851 (*illustrated*), and a medal commemorating the Inauguration of a Monument to Calvin, in 1835.

BIBLIOGRAPHY. — *Bulletin suisse de numismatique*. — Dr C. Brun, *Schweizerisches Künstler-Lexikon*, 1705.

DORDONI, ANTONIO (*Ital.*). Gem-engraver of Bussetto, in the Dukedom of Parma, died at Rome in 1584, at the age of 56. He attained great celebrity on account of his beautiful productions, none of which have however come down to us, unless the following, described by Raspe, are really by him: Temple of Diana of Ephesus; — and others, representing various Temples (Raspe, *Tassie Gems*, nos 8029-35).

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Babelon, *op. cit.* — P. J. Mariette, *Traité des pierres gravées*, &c.

DORER, ROBERT (*Swiss*). Sculptor, born at Baden, 13. February 1830, and recently deceased. H. Bovy engraved the Bremgarten Cantonal Shooting Festival Medal, 1891, from his designs. This artist also submitted patterns for the Swiss coinage, and Wiener's 20 Franc piece was engraved from drawings and suggestions he placed at the disposition of the Swiss Federal Council.

L. FORRER. — *Biographical Notices of Medallists*. — I.

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DORET (*Swiss*). Contemporary Sculptor and Medallist, residing at Vevey.

DORIER, JEAN (*French*). Master of the Mint at Embrun (Dauphiny), 1407-1409. He issued Ecus à la couronne, Dizains, and Liards.

BIBLIOGRAPHY. — Roger Vallentin, *La Monnaie d'Embrun*, Annuaire numismatique, 1894-5.

DORIN, COLIN (*French*). Mint-master at Troyes in 1356.

DORIOT, ADRIEN ANTOINE (*French*). Sculptor, born at Vendôme (Loir-et-Cher), on the 29th of April, 1821; pupil of F. Rude. He is the author of a number of Portrait-medallions in clay and bronze, in imitation of his master and David d'Angers.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DORMAR, ROBERT (*French*). Goldsmith of Cambay, and Engraver of jetons, 1684-1685.

DORNSTRAUCH, RUDOLF (*Germ.*). Mint-master at Celle, 1673-1685.

DORPE, ROMBAUT VAN DEN (*Belg.*). Goldsmith of Malines at the beginning of the sixteenth century. He engraved in 1524 a seal for the Emperor Charles V.; it represents the sovereign seated on throne, surrounded by the arms of the Empire and those of the seventeen provinces of the Netherlands; the legend is : S.CAROLI DEI GRA R'ONOR I'RATOR HISP^R REG ARCHD AVST DVC BVRG BRABA LVCEB'GI COIT FLA'D HO'E. The engraver was paid 120 livres of Flanders for this work, and its accompanying signet.

BIBLIOGRAPHY. — A. Pinchart, *Les Graveurs belges*, Revue de la numismatique belge, 1852.

DORRER *Vide* DORER.

BORRIEN AND MAGENS (*Brit.*). " In the year 1798, in consequence of the extreme scarcity of silver money, Messrs. Dorrien and Magens sent a quantity of bullion to the Mint to be coined according to the law, which had never been repealed, by which it was enacted that any one sending bullion to the Mint might have it coined into money, upon the payment of certain dues. The whole was actually coined into shillings from dies varying very slightly from those of 1787, but with the date 1798, and having no dot over the head; but the very day on which the bankers were, by appointment, to have received the coin, an Order of Council was received, commanding it all to be melted, upon the ground that the proceeding had been irregular, and that no coinage was lawful

without the sanction of a royal proclamation. Very few indeed of these pieces escaped the crucible." (Hawkins, *Silver Coins of England*, London, 1887, p. 412.)

One of these pattern shillings, engraved by Pingo, is described in Spink & Son's *Catalogue of H. Montagu's Milled English Coins from George I. to Victoria*, London, 1890.

DORSCH, JOHANN CHRISTOPHER (*Germ.*). Gem-engraver and Medallist of Nuremberg, 1676-1732. M. Babelon calls him a mediocre artist, who inundated Germany with portraits of Popes, Emperors, Kings of France, and other sovereigns as well as celebrated persons. He also produced "unfaithful copies of famous antiques, with nothing to recommend them in the execution". A large number of Dorsch's gems were engraved for Ebermayer, who published them. Among these are: Rural Festival; — Bacchanalian Dance (several varieties, one signed: **ΑΕΤΙΩΝΟC**); — Bust of Alexander in the character of Minerva, &c. Two of his daughters practised the glyptic art with more or less success.

Dorsch engraved also medals, as: Dr Johann Jakob Baier, of Altdorf, 1723; — Dr Johann Heinrich Schulze, of Halle; — Dr Gottfried Thomasius, of Nuremberg (signed: **DORSCH F. IN GEMMA**).

BIBLIOGRAPHY. — E. Babelon, *La Gravure en pierres fines*, Paris, 1894. — King, *op. cit.*

DORSCH, SUZAN MARIA (*Germ.*). Daughter of the preceding, born at Nuremberg in 1701, distinguished herself as a Gem-engraver. She married Johann Justinus Presler, of Nuremberg. One of her works, a clever copy of Solon's famous head of Medusa, is to be seen at the British Museum (*illustrated*). One of her brothers, Paul Dorsch, also practised gem-engraving.



Head of Medusa, by S. M. Dorsch.

(enlarged)

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.*

DORVILLE (*French*). Contemporary Die-sinker, residing at Paris.

DOUBLE, FRANÇOIS LE (*French*). Contemporary Sculptor and Medallist; was rewarded with a *Mention* for his exhibit at the Salon of 1898. In the following year his works in the goldsmith's art again attracted a considerable amount of attention. At the Salon of 1900, he obtained a medal of the third class.

DOUBLEDAY, EDMUND or EDWARD (*Brit.*). Mint-master in London, in conjunction with Thomas Lord Knyvet, from 1617 to 1623 (?).

DOUBLEDAY (*Brit.*). Coin-dealer and Forger of ancient and modern coins, of the first half of the nineteenth century. He is the acknowledged author of a copy of the celebrated Oxford crown, cast from the original in the British Museum. Whether he did copies with the intention of deceiving collectors or not is open to doubt; he also produced electrotpe impressions of over two thousand seals, from the London and Paris collections, and dealt in these. It appears from a letter I have recently seen that Mr. Till, the well-known coin expert, was himself once deceived by a Roman aureus produced by Doubleday.

BIBLIOGRAPHY. — *Numismatic Chronicle*, 1849. — Lecoy de la Marche, *Les Sceaux*, Paris, 1894.

DOUBLEMARD, AMÉDÉE DONATIEN (*French*). Contemporary Sculptor, born at Beaurain (Aisne); pupil of Duret. In 1895 he engraved the Medal of the Society for the Protection of Animals.

DOUBLET, JEAN (*French*). Goldsmith to the King and Jeton-engraver, 1560-1561. He engraved jetons for the Privy Council.

DOUE, MARTIN DE LA (*French*). Mint-master at Morlaas, 1492.

DOUILLET, ALFRED ALEXANDRE (*French*). Sculptor of the second half of the nineteenth century. At the Salon of 1868, 1869, and 1874, he has exhibited Portrait-medallions, and in 1877, one of M. le curé Buffet.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DOUJON, JACQUES DU (*Swiss*) is mentioned in 1224 as one of the signatories of the sale contract between Berthold of Neuchâtel and William, bishop of Lausanne, for the right of coinage.

BIBLIOGRAPHY. — Jeanneret and Bonhôte, *Biographie neuchâteloise*, Neuchâtel, 1863.

DOVERI, GIOVANNI PAOLO (*Ital.*). Goldsmith, Mint-master, and Coin-engraver at Turin, during the second half of the sixteenth century.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DOVETON, B. (Brit.). Mint-master at Bombay, 1836-1840.

DOVILLIERS, PIERRE (French). Goldsmith and Jeton-engraver, born in 1548, died after 1634. In 1620, he was tried for having engraved dies for Testons of Henry II. of Lorraine.

DOWIG (Germ.). Die-sinker who was residing at Hildesheim from 1761 to 1764.

DOYSELL (French), or D'OYSELL. French ambassador to Scotland under Queen Mary, was licensed in 1554 to coin "tua stane wecht" of silver Pennies.

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, Edinburgh, 1887.

D. P. (Vide) DOMENICO DI POLO. Die-sinker at Florence, end of the sixteenth century.

D. P. (Vide) DOMENICO POGGINI. Goldsmith, Architect, and Medallist of Florence, 1560-1589.

D. P. F. (Vide) DOMENICO POGGINI FECIT.

D. P. Z. (Vide) DIETRICH PHILIPP ZACHAU. Mint-master at Lubeck, 1758-1769.

D. P. I. (Ital.). Signature of a Medallist who was working *circa* 1490. It occurs on a medal of Filippo Casoli, doctor and professor (Dreyfus Collection).

This signature **DPI** might be interpreted as *Dominicus Patavinus Incisit*, and in this case the medallist would be **DOMENICO CAMPAGNOLA**, painter and engraver of Padua.

BIBLIOGRAPHY. — Armand, *op. cit.*

D. R. (Vide) RICHARD FOX. Bishop of Durham, 1494-1502.

D. R. (Vide) DAVID REICH. Medallist of St Gallen, born in 1715, † 1771.

DR. F. (Vide) JEAN PIERRE DROZ. Medallist, 1746-1823.

DRAB (Bohem.). Die-sinker and Coin-engraver, worked at the Mint of Kuttenberg in 1494, 1498, and 1501.

DRACO. Fictitious signature of an Engraver on a gem in the Berlin Museum representing a Victory.

DRAPPENTIER, D. (Dutch) Medallist, born at Dordrecht, in which city he worked during the latter half of the seventeenth century. His name is indifferently spelt Drapentier, Trappentier, or Trapentier. Several medals of the English series are signed by this

Engraver : Literary Reward, 1691, presented by King William III., during his visit to Holland, to poets who distinguished themselves in celebrating the expedition to Britain; — Pacification of Ireland, 1691; — Peace of Ryswick (medal struck by the city of Dordrecht), 1697, &c. The work of this medallist is not of great merit.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of British History*, London, 1885. — Bolzenthall, *op. cit.* — H. A. Grueber, *A Guide to the Exhibition of English Medals at the British Museum*, London, 1891.

DRAPPENTIER, JAN (*Dutch*). Son of the preceding; filled the post of Engraver at the Mint of Dordrecht, in the early part of the eighteenth century. He is the author of the following medals: Death of Queen Mary, 28 Dec./7 Jan. 1694/5 (2 var.); — Peace of Ryswick, 1697 (medal struck by order of the magistrates of Amsterdam); — Peace Rejoicings at Gouda, 1697 (2 var.); — Peace of Utrecht, 1713 (Dutch memorial of the Peace of Utrecht); — Jubilee of the University of Utrecht (signed: **DRAP. F.**), &c. J. Drappentier seems to have worked in conjunction with De Wys and others at Amsterdam, about 1713.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — Bolzenthall, *op. cit.*

DRAUSCH, VALENTIN (*Germ.*). Seal-engraver born at Strassburg, where he was working between 1580 and 1593.

DRAWS, JORGEN (*Dan.*). Mint-master at Flensburg, 1532-1533.

DRÄXELMAIR, MARTIN (*Germ.*). Engraver (?) at the Mint of Hall in 1591.

DRÉAN (*French*). Engraver at the Mint of Nantes, 1697-1710.

DRENGK, JORGEN (*Dan.*). Mint-master at Aalborg, after 1525.

DRENTWETT, ABRAHAM (*Germ.*). Wax-modeller and Chaser, who died at Augsburg, in 1721. His works bear the signature **A. D.**

DRENTWETT, SEBALD (*Germ.*). Die-sinker at Augsburg, 1845-1860, and afterwards at Nuremberg. The present firm is under the management of C. Drentwett, at Augsburg. In a catalogue issued in 1897 a large number of medals issued by Sebald Drentwett and his successors, from 1828 to the present day, are offered for sale. Of the 230 specimens mentioned in the list, I can only enumerate a few: **BADEN**, Dr Carl v. Rotteck, 1832; — General von Auerswald, 1848; — Archbishop Hermann of Freiburg, 1850; — 5th Centenary of the Heidelberg University, 1886; — **BAVARIA**. 3rd Centenary of the Augsburg Confession, 1830; — Gutenberg Jubilee, 1840; — Inauguration of the Augsburg Railway Station,

1846; — 9th Centenary of the Victories of the Germans over the Hungarians, 1855; — Building of the Stock Exchange at Augsburg, 1828; — Suabian Exhibition, 1886; — St Ulrich's Cross, 1893; — Commemoration of Sedan, 1895; — Richard Wagner R. Opera House at Bayreuth; — Archbishop Mich. v. Deinlein, of Bamberg, 1852; — 5th Centenary of the Discovery of the Holy Treasure, 1888; — The Walhalla of Kelheim, 1842; — Danube-Main Canal; — Portrait of King Maximilian Joseph, 1828; — Ludwig-Wilhelms Bridge at Ulm, 1832; — Cardinal Carl Aug. Graf v. Reisach; — International Exhibition of Arts and Industries, 1869; — Exhibition at Munich, 1888; — Duke Otho I., Wittelsbach Jubilee, 1880; — King Lewis I., 1888; — Prince Regent Luitpold, 1891; — Nuremberg Railway Station, 1846; — Monument to Max. Joseph I. at Passau; — Ratisbon Cathedral; — Bishop von Senestrey, 1883; — Nuremberg Literary Society, 1885; — St Wolfgang's Jubilee, 1894; — 4th Centenary of the Rosenheim Shooting Society, 1886; — Straubing Shooting Festival, 1880; — Speyer Evangelical Bundestag, 1892; — Portrait of Seb. Kneipp; — Würzburg University Jubilee, 1882; — BREMEN. Victory of the Germans over the Danes, 1849; — FRANKFURT-ON-MAIN. Archduke John; — Germania; — Portrait of E. M. Arndt; — General von Auerswald; — Robert Blum; — Heinrich von Gagern; — Prince von Lichnowsky; — German Federal Shooting Fête, 1862; — HESSEN. Grand Duke Lewis IV., 1891; — Rochus Kapelle, Bingen, 1895; — ITALY. Garibaldi; — Pope Pius IX.; — Pope Leo XIII.; — AUSTRIA. Death of Francis I., 1835; — Coronation of Francis Joseph I., 1848; — Constitution of 1848; — Archduke Albrecht; — Freiherr von Haynau; — Freiherr Jos. von Jellachich; — Lewis Kossuth and Jos. Behm; — Cardinal v. Rauscher; — Cardinal Prince Schwarzenberg, 1850; — Graf von Radetzky; — Graf F. von Schlick; — Alfred, Prince Windischgrätz; — Mausoleum of St Nepomuk, 1852; — Monument to Leopold — 1300th Anniversary of the Archbishopric of Salzburg, 1882; — INNSBRUCK. Second Austrian Federal Shooting Fête, 1885; — Franciszek H. Duchinski, Kijowianin, 1885; — Death of Crown-prince Rudolph, 1889; — PRUSSIA. Emperor William I., 1870; — William the Glorious, 1871; — Namslau Monument, 1878; — William I., 90th Anniversary, 1887; — Death of William I., 1888; — Victory Medal, 1870/71 (several types); — Crown-prince Frederick of Germany; — Fisheries-Exhibition at Berlin., 1880; — Emperor Frederick III., 1888; — Accession of William II., 1888; — Second Federal Shooting Fête, 1890; — Reconciliation of William II. and Bismark, 1894; — 25th Anniversary of the restored German Empire, 1896; — 70th Birthday of Prince Bismark, 1885; — Bismark Commemoration Medal, 1888; —

Resignation of Bismark, 1890; — Bismark's 80th Birthday, 1895; — 90th Birthday of Fieldmarshal v. Moltke, 1890; — Death of Moltke, 1891; — Cologne Cathedral, 1880; — The Holy Coat at Treves, 1891; — RUSSIA. The Russo-Turkish War, 1877-8; — SAXONY. King Albert's Jubilee, 1893; — Alexander, Grand Duke of Saxe-Weimar; — Goethe and Schiller Monument at Weimar; THURINGIA. Erfurt Cathedral; — The Hermann Monument, 1875; — Ernest von Bandel, 1875; — WURTTEMBERG. Ulm Cathedral; — 5th Centenary of Ulm Cathedral; — Dr Victor von Bruns, 1883; — Death of King Charles, 1891; — SWITZERLAND. Federal Choral Festival at St Gall, 1856; — Federal Choral Festival at Zurich, 1859; — Federal Shooting Fêtes at Zurich, 1859, and Stanz, 1861; — Federal Music Festival at Zurich, 1867; — Federal Shooting Fête at Schwytz, 1867; — New Federal Constitution, 1874; — Federal Shooting Fête at Lausanne, 1876, &c.

The present firm of Drentwett has issued a number of religious medals, and Pilgrims' Badges of Altötting, Amberg, Andechs, Birkenstein, Bücklberg, Bozja-pot-na-Brezjah-na-Gorenskem, Ettal, Georgenberg, Goessweinstein, Kreuzberg, Maria Eich, Innsbruck, Maria Plain, Maria Zell, Oberammergau, Ottobeuren, Steinbach, Vierzehnheiligen zu Frankenthal, Violau, Wies, near Steingaden, and Hl. Wasser in Tyrol. Drentwett has also issued medals of St Aloisius Gonzaga, St Anne, St Anthony of Padua, the Holy Family, The Holy Heart of Jesus, The Holy Heart of Mary, St Joseph, St Isidorus, The Holy Supper, Birth of Christ, Salvator Mundi, &c., and his name appears on the following Swiss medals: Federal Shooting Fête at Lausanne, 1896; — Choral Festivals at Zurich, 1869, and Basle, 1875; — Goethe-Schiller Monument at Weimar (sev. var.); — F. L. Jahn, of Freiburg; — Richard Wagner, etc.

Some of the productions of the Drentwetts are praiseworthy, but as a rule their medals were issued at very low prices and not enough care has been taken to ensure artistic execution.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — *Sammel List über die aus der C. Drentwett'schen Prägeanstalt in Augsburg herorgegangenen Medaillen und Denkmünzen*, Augsburg, 1897.

DREPPE, JEAN NOËL (*Belg.*). Mint-engraver at Liège, *circ.* 1763.

DRESDEN, JOHANN AUS (*Germ.*). Warden at the Mint of Krakau, 1576. He is also sometimes called **JANA DREZDENCZYKA**. The coins issued by him bear the initials **I. D.**

DRESSLER, CONRAD (*Germ.*). Contemporary Sculptor, whose signature I have seen on a very fine Portrait-medallion, cast in bronze, of a young Lady, 1884 (280 mill., diameter).

DRIES, ADAM (*Belg.*). Mint-master at Maestricht, 1611-1616.

DRILOTH (*Bohem.*). Mint-master at Prague, 1207.

DRINGENBERG, HANS (*Dan.*). Mint-master at Copenhagen, 1468-1497, then at Aalborg.

DRIVIER, LÉON ERNEST (*French*). Contemporary Sculptor, born at Grenoble; pupil of Barrias. In 1902 he exhibited a Portrait-medallion in bronze.

DRIVON (*French*). Contemporary Die-sinker at Paris.

DROOP, C. (*Swiss*). Die-sinker residing at Geneva. He engraved dies for medals struck at the private mint of L. Furet, to commemorate the Swiss National Exhibition at Geneva, 1896, and the Swiss Village. I have also noticed his signature on a fine medal of M. Roumieux-Machet, dated 1887.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1894.

DROPSY, ÉMILE (*French*). Contemporary Medallist, residing at Paris, pupil of Levasseur. At the Salon of 1898 he obtained a third-class Medal. One of his latest works is a plaque representing a Mower. For the firm of L. Chalin, and others, he has engraved a large series of medals, medalets, and plaques representing Christ; — the Virgin; — Alma Mater; — Salvator Mundi; — Ave Maria; — The Parisian; — Souvenir of Contrexéville; — The Coming Year; — Paysanne; — Vierges au Calvaire; — St George; — St Anthony of Padua; — St John the Baptist, &c., most of which are exceedingly pretty.

The following medallic productions were exhibited by the artist since 1890 at the Paris Salon : 1890. Prize Medal for Agriculture; — Prize Medal for Artists; — 1891. Agricultural Prize Medal; — 1892. Viticulture; — 1893. Joan of Arc listening to her voices; — Prize Medal of the National French Society of Aviculture; — 1894. Prize Medal of the Industrial Exhibition, Paris; — Joan of Arc; — Notre-Dame de Lourdes; — 1895. Music; — Viticulture; — Joan of Arc; — Church of the Sacré-Cœur; — 1896. History; — Head of Virgin; — M^{me} Dropsy; — Music; — Agriculture; — 1897. Virgin; — Industry; — Plaquette with bust of Christ; — 1898. Agricultural Prize Medal; — Justice; — La Patrie; — Prize Medal for Riflemen; — Lourdes; — Christ; — Marriage Medal; — Alma Mater; — 1901. A frame of Medals and Plaquettes, &c.

DROU, NICOLAS (*French*). Coin-engraver at the Mint of Rouen, *circ.* 1648-1655. He has also executed jetons, one of Louis XVI. is signed : **DROV**.

DROUAYS, JEAN (*French*). Goldsmith, and Engraver at Rennes. There are some jetons by him.

DROZ, JEAN (*Swiss*). Engraver at the Mint of Geneva, from before the 17th of September, 1540, until the 16th November, 1556. From the 8th of March, 1546, to the 8th March, 1547, he was employed both as Assayer and Engraver. It is very probable that he succeeded Louis Gaillard in 1539, as from documents we find he had engraved dies for Testons already before the 11th of September, 1540.

BIBLIOGRAPHY. — Dr C. F. Trachsel, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève, 1535-1792*, Bulletin de la Société suisse de numismatique, 1885. — E. Demôle, *Histoire monétaire de Genève*.

DROZ, JEAN-PIERRE (*Swiss*). A celebrated Coin-engraver and Medallist, born at La Chaux-de-Fonds (canton Neuchâtel) on the 17th of April, 1746, died at Paris on the 2nd of March, 1823. His



J.-P. Droz.

father, Daniel Droz, was a manufacturer of agricultural implements; his mother's name was Suzanne Esther Brandt *dit* Gruérin. Quite young, he was apprenticed to his father and learned the first elements of working on metal. Thanks to an extraordinary aptitude for drawing, a taste which was sedulously cultivated by his teachers, his progress was so rapid that it was deemed advisable to let young Droz pursue his studies in the art of engraving. At the age of eighteen, in 1764, he was sent to Paris. Little appears to be known

of this period of his life; the young artist was educating his mind and his hand, and while earning his livelihood, was slowly gaining reputation as a master of his craft. As early as 1780, he engraved a medal to commemorate Louis XVI.'s Alliance with the Bishopric of Basle. It was in 1783 that for the first time Droz' name came prominently before the public, in connection with some improvements which he suggested to the Paris Mint authorities. Three years later he was able to present to De Calonne, the Finance Minister, a beautiful pattern for an Écu of Six Livres, struck both sides at the same time with one blow of the hammer, and the edge bearing an inscription in raised letters. This piece (*illustrated*) is a most admirable production; another, with R. crowned double L and similar obv. is equally fine; they were struck with a new press invented by the artist.

Some years after, Droz introduced a new process for reproducing coin-dies with precision and celerity, but political events prevent-



Pattern Ecu of Louis XVI., 1786, by J.-P. Droz.

ing the French Government from giving him the support he needed, the artist accepted an engagement with Boulton and Watts, Soho Mint, Birmingham, where he spent several years and was employed in engraving British Regal, Colonial, and Foreign copper coins.

During his residence at Birmingham, Droz continued to improve the machinery for coining, and obtained such world-wide reputation that on his return to France, in 1799, he was appointed Keeper of the Coins and Medals by the Directoire.

From a biographical account of the artist in *Biographie neuchâtoise*, I, 265 (Locle, 1863) I extract the following notes concerning his technical inventions: "J.-P. Droz fit construire plusieurs balanciers de son invention avec les autres machines nécessaires, aussi perfectionnées par lui, et substitua la pompe à vapeur aux bras des hommes pour les mettre en mouvement, ce qui procure une grande accélération de travail, ainsi qu'une économie d'argent et de main-

d'œuvre. Tout ce qui a rapport à la fabrication, à la gravure, à la trempe des coins, au mécanisme de la virole brisée, du laminoir, du découpoir et du balancier, a fait l'objet des études approfondies de cet artiste. En 1802, ses inventions fournirent la matière d'un rapport à l'Institut de France, dans lequel on lui assigne un rang distingué parmi les hommes qui ont le plus contribué aux progrès de l'art auquel il avait voué ses talents et ses veilles. L'année suivante, un académicien célèbre, M. de Prony, les décrivit avec figures, dans un nouveau rapport à la classe des sciences physiques et mathématiques de l'Institut, qui en ordonna l'impression. Ce rapport, rédigé par MM. de Prony, Desmarets, Perrier, Charles et Berthoud, est un des plus beaux titres de gloire de Droz. D'après ce rapport, le graveur neuchâtelois a apporté dans la trempe et la fabrication des coins plusieurs procédés d'une perfection sans exemple, parmi lesquels on peut distinguer ceux qui sont relatifs aux moyens d'obtenir exactement la similitude des formes et l'égalité des volumes, en ayant égard aux dilatations des métaux. Il appliqua la presse inventée par Pascal, au mouvement du balancier. Ses perfections sur le laminoir portent principalement sur l'engrenage qui mène en même temps l'un et l'autre cylindre ; sur le moyen de tenir très solidement le cylindre supérieur à une distance arbitraire de l'inférieur, sans que le parallélisme soit dérangé, et de rendre, au moyen d'une articulation heureusement appliquée, le mouvement de ce cylindre supérieur compatible avec celui de l'engrenage qui le mène. Mais le balancier est de toutes les machines employées à la fabrication des monnaies celle dans laquelle Droz a le plus déployé les ressources de son esprit inventif. Il n'est pas une partie de cette machine qu'il n'ait perfectionnée ; mais les descriptions propres à donner l'intelligence parfaite des nouveautés qu'offrent ses mécanismes ne sont pas de nature à entrer dans cette notice. Disons seulement que ses balanciers offraient une garantie contre les contrefacteurs, car on pouvait frapper, au moyen de la virole brisée, la pièce sur face et sur tranche d'un seul coup, quelles que fussent les empreintes creuses ou saillantes que la tranche doit porter. ”

The Jury of the London Exhibition of 1802, after having taken knowledge of the various improvements submitted by Droz, expressed its appreciation of them in the following manner : “ This remarkable artist has embraced the art of coining in all its width, and there is no detail in it which he has not improved. Should his processes be adopted, the possibility of counterfeiting coins would be almost entirely destroyed. He is able to produce specimens, struck on both sides and on the edge at the same time, with one blow of the press, with such perfection, that one may look at the coins thus struck, as having the immense advantage of being inimitable. Every part of the monetary art has been revised,

modified and improved by him to such an extent and with such perfection that one would scarcely credit it if actual results were not there to prove his success."

The Jury granted a gold medal to Droz, and orders began to pour in upon him from all parts of the world; various governments consulted him as to improvements in the machinery of their Mints, and we possess the record of a coining-press having been executed by him in 1803 for the King of Spain.

In 1802, Droz was made General Administrator of the Coins and Medals of France, and two years later, Napoleon appointed him Keeper of the Mint Museum, an office which he held until 1814. In 1810, the artist took part in a competition for the engraving of the French currency and won the prize; his patterns were selected unanimously in preference to those of his fourteen competitors. In 1815 again, Droz issued a pattern Five-franc piece of Napoleon I.,



Pattern 5 Franc Piece, 1815.

during the Hundred days; this coin (*illustrated*) is very beautiful, and presents a more faithful portrait of the Emperor than on the previous issues.

Pattern coins by the artist exist also of Alexandre Berthier, Prince of Neuchâtel, Charles IV. of Spain, &c.

Among the coins and medals engraved by Droz during his stay at the Soho Mint are the following pieces: Pattern Halfpenny, 1788, signed **D. F.** on obv. **R.** Britannia; — Another, a variety, with neck of King shorter (these occur in bronze, gilt bronze, bright copper, and silver plated); — Another, similar, with inscription on edge: **RENDER TO CESAR THE THINGS WHICH ARE CESAR'S**; — Another, without **D. F.** on obv.; — Another, the date 1788 in exergue instead of in the legend; — Another, signed **DROZ F.** in sunk letters on obv. **R.** Britannia; ex.: 1790; signed **DR. F.** (2 or 3 var.); — Another, with edge

inscribed in raised letters (on the patterns of 1790, the V is substituted for the U); — Another, signed **DROZ F.**; — Another, with nude figure of Britannia on **R.** Most of these occur in several metals and are most beautifully struck; there are other varieties with edges plain or of guilloche pattern, and differences in the lettering, stops, &c.. The late H. Montagu's Collection contained also Pattern Shillings by Droz, of 1787, with bust of George III., laureate, to r.; initials **D. F.** and date below. **R.** Royal monogram **G. R.** crowned, within two laurel-branches (2 var.), and Pattern Sixpences, unsigned, of 1788 and 1790, obv. Royal monogram **G. R.** crowned, within laurel-branches. **R.** **BRITANNIA** seated (sev. var.).

The copper coinage of Bermuda, struck in 1793 at the Soho Mint, was engraved by this artist, whose name appears in full, on some specimens, on the truncation of George III.'s head; this coinage consisted exclusively of Halfpennies. A variety of the Halfpenny of



Reverse of unfinished Pattern Halfpenny, by Droz.

1790 occurs which is a "mule" with the obv. of the Bermuda Halfpenny¹. The pattern Halfpennies and Farthings, bearing Droz's signature and the date 1791 are concoctions and have been produced from tampered dies.

Of this last date, 1791, are the Monnerons and Half-Monnerons, struck at Birmingham, and of which a number of varieties are known; also the artist's patterns for the Constitutional coinage of Louis XVI., with head of Louis XVI. to l. on obv. and on **R.** **RÈGNE DE LA LOI**. 1791. Genius of France writing on tablet (8 var.); signature on obv. **J. P. DROZ**, and on **R.** **D.** (*illustrated*).

In 1792, J.-P. Droz was employed by the French Government to engrave about 14,000 plates of assignats (*Vide* E. Babelon, *Jean-Pierre Droz*, *Grande Encyclopédie*), and in 1793 he also engraved Pattern Ecus of Six Livres of the Republican type.

1. In Chalmer's *History of Currency in the British Colonies*, p. 157, these pieces are termed *Pennies*, according to an Order in Council of 1st February, 1793.

Amongst his earlier medals, that of General Elliot, Governor of Gibraltar (*illustrated*) is one of the best known. His Portrait-medals of Louis XVI., George III., General Bonaparte, Napoleon I., Charles IV., and Ferdinand VII. of Spain, Louis XVIII., M. Mongis, &c., are all considered very fine.

Several medals of Mudie's National Series were contributed by Droz : Settlement of the British at Bombay, 1662 (obv. N° 2); —



Pattern Ecu of Louis XVI., 1791.

Lord Nelson's Victories, Trafalgar, 1805 (R. N° 6, 2 var.); — Capitulation of Pampeluna, 1813 (R. N° 25); — Peace of Paris, 1814 (R. N° 27), &c.



General Elliot, Governor of Gibraltar.

The following List of J. P. Droz' coins and medals is taken from M. Gallet's, *Quelques notes sur la vie et l'œuvre du médailleur J.-P. Droz*, Neuchâtel, 1902.

1776. Jeton of the Secretaries of King Louis XVI.; — Jeton of the Judges and Consuls of La Rochelle; — 1777. Alliance Medal with Switzerland; — 1780. Jeton of the States of Languedoc; — Alliance Medal with Fr. von Wangen, Prince Bishop of Basle; — 1783.

Inauguration Medal of the St. Catherine Market at Paris; — 1785. Jeton of the Mining Company of Fins and Noyant; — 1788. Jeton of the Philomatic Society of Paris; — George III.'s Insanity; — 1798. Jeton of the Agricultural Society of Marne; — N. d. Jeton de présence of the Lodge des Ecossais unitaires de France (struck circa 1788); — Unknown Jeton "Auspice non alio"; — Jeton of the Hostel (*sic*) de Ville of Paris; — Jeton of the "Maîtres-traitteurs, Rôtisseurs, Pâtissiers"; — Jeton of Printers and Typographers; — Jeton of Experts of Buildings; — Jeton with arms of Artois; — Jeton of the King's Councillors and Notaries; — Unknown Jeton "Ex justitia oritur Abundantia"; — Jeton of the Royal Surgical Academy; — Jeton of the Procurators of Châtelet; — 1801. Peace of Lunéville; — 1802. Peace of Amiens (Return from Astraea, *illustrated*); — 1803. Satirical Jeton on the Rupture of the Peace of Amiens; — Jeton of the Attorneys of the District



Peace of Amiens, by J. P. Droz.

Tribunal of Rouen; — An XIII. Coronation of the Emperor (R. by Jaley); — Jeton "Le Sénat et le Peuple" (R. by Galle); — Distribution of Eagles to the Army (R. by Jeuffroy); — Napoleon to the remains of Desaix (R. by Brenet); — 1804. Consecration of the Emperor (R. by Jeuffroy); — Pius VII. consecrating Napoleon I. (R. by Jaley); — Projected Invasion of England; — Descent on England (4 var.; one with FRAPPE A LONDRES EN 1804); — Messageries impériales, Jeton; — Masonic Jeton, O. de Paris; — 1805. Foundation of the Order of the Iron Crown; — Commemorative Medal of the Mausoleum of Desaix; — Pope Pius VII. visits the Paris Mint; — Allocution to the Army; — Capture of Ulm and Memmingen (R. by Jaley); — Capture of Innsbruck (R. by Brenet); — Defeat of the Austrians, the French flags retaken (R. by Brenet); — Battle of Austerlitz (R. by Jaley); — Capture of Vienna and Presbourg (R. by Galle); — Interview between Francis, Emperor of Austria, and Napoleon,

at Urchitz (R. by Andrieu); — Venice returned to Italy (R. by Brenet); — The Column of the Grande Armée (R. by Brenet); — 1806. France and Italy arm 100,000 men for the defence of the Empire (R. by Brenet); — The Emperor crosses over the Rhine at Mayence; — Napoleon commands the Grande Armée (R. by Brenet); — Conquest of Dalmatia (R. by Brenet); — Conquest of Istria (R. by Brenet); — Conquest of Naples (R. by Brenet); — Continental Blocade (THE ENGLISH CUT OFF FROM THE REST OF THE WORLD; R. by Jeuffroy); — Thanksgivings for Peace (R. by Andrieu); — Sovereignities given (R. by Andrieu); — La Vaccine (obv. only); — The Arc de Triomphe (R. by Brenet); — The Prince of Baden visits the Mint (R. by Brenet); — Marriage of the Prince of Baden with Princess Stéphanie (R. by Andrieu); — The Duke of Gaëta elected as Minister of Finance (cited by Bachelin, but Gallet has been unable to verify this attribution); — Jeton of the Rouen Hôtel de Ville; — Jeton of the Compagnie des Salines de l'Est; — Jeton of the Medical Society of the Department of the Eure; — Masonic Jeton of the Lodge . . . des Frères Unis de Paris; — 1807. Battle of Eylau (? R. by Brenet); — Battle of Friedland (R. by Brenet); — Peace of Tilsit, with busts of Napoleon I., Alexander I. and Frederick William III. (R. by Droz); — The Locks on the Rhine; — Jeton of the Agricultural Society of the Seine; — Jeton of the Agricultural Society of the Department of Eure; — Jeton of the Society of Paris Merchants; — Jeton of the Academic Society of the Children of Apollo; — Unattributed Jeton, obv. Swan swimming; R. Cornucopie, and the legend: SIT FORTVNAE SIGNVM; — Unattributed Jeton, obv. Two Sirens on the water R. Monogram within laurel-branch; — 1808. Battle of Sommo-Sierra (R. by Jeuffroy); — 1809. Dr Guillotin (2 var.); — Medal of the Bank of France, a pattern; — Medal of the Bank of France; — Jeton of the Attorneys of the Tribunal of Commerce; — Jeton of the Chamber of Commerce of Antwerp; — Peace of Schönbrunn; — Jeton of the Messageries impériales; — 1810. Medal struck to the memory of the Duke of Montebello (Marshal Lannes); — Pierre Vignon; — Prince Kurakin (commemorating his miraculous escape from the Fire at the Austrian Embassy); — Marriage of Napoleon with Marie Louise (obv. by Galle); — Jeton, Amateurs de la Cible de Corbeil (Seine-et-Oise); — 1812. Battle of Moskowa; — 1813. Battle of Lützen (R. by Brenet); — 1814. Departure for the Army (R. by Brenet); — Prize Jeton for the School of Sorrèze; — 1815. The CVI Regiment to Napoleon, "Souvenir du golfe Juan"; — 1816. Jeton of the Agents de change of Lyons; — 1819. To the brave French Armies (Hercules fighting the enemies of France); — Jeton, Second Théâtre français; — N. d.

Bordeaux presenting keys to Horseman (not struck); — Pasteur Marron, a friend of Droz; — Jeton of Master-Bakers of Paris; — Jeton of Stockbrokers; — Talleyrand, Archchancellor of the Empire (not struck); — Henry IV. (sev. var.); — Louis XII.; — Jeton, Commerce de bois flotté; — Jeton, School of Mines of Mont-Blanc; — Jeton, Chamber of Commerce of Carcassonne; — Jeton, Approvisionnement en bois flotté de la Haute-Yonne; — Gaming Counters, with bust of Louis XVIII.; — 1789. George III., on his Recovery; — 1805. Nelson (obv. by Webb *R.* by Droz); — 1813. Wellington (obv. by Brenet *R.* by Droz, England protecting the town of Pampelune); — 1814. Peace of Paris (*R.* by Droz, The Rest of Hercules); — N. d. Establishment of the English at Bombay in 1662 (*R.* by Mills); — General Elliot, Governor and Defender of Gibraltar, 1782 (executed between 1816 and 1820);



Don Manuel Godoy, 1801.

— 1801. Medal of the Prince of Peace; — Medal of Louis and Marie Louise of Bourbon.

To these must be added a Portrait-medal of Don Manuel Godoy, commemorating the Peace of Badajoz, and dated 1801 (*illustrated*), which has recently been seen in a German auction sale (*D^r E. Merzbacher Nachf.*, May 1905, lot 1250).

COINS. — FRANCE. 1786. Pattern Ecu, dit de Calonne; — 1786. A variety, with inscription on *R.* FAV. CALONNO &c.; — 1787. Pattern Louis d'or; — 1791. Pattern of the Ecu constitutionnel; — 1791. Pattern "Monnerons"; — 1792. Copper-plates for Assignats; — An XI (1803). Pattern Ecu of 5 Francs, with bust of Bonaparte; — 1806. 40 and 20 Francs, bare head of Napoleon; — 1812. 40 Francs, laur. head; — 1814. Pattern 5 Francs; — 1815. Pattern 5 Francs; — Pattern 5 Francs, with bust of

Louis XVIII.; — Pattern 40 Francs, Louis XVIII. — NEUCHÂTEL. 1814. Pattern 5 Francs, with bust of Marshal Berthier, Prince of Neuchâtel; — Pattern 2 Francs. — ENGLAND. 1787. Pattern Shilling of George III.; — 1788. Pattern Halfpennies; — 1790. Pattern Halfpennies; — 1790 and 1791. Pattern Sixpences; — 1791. Pattern Halfpennies; — 1793. Pattern Halfpennies for Bermuda; — 1795. Pattern Halfpennies of George III. — SPAIN. Pattern Piastre, Charles IV. and Maria of Parma. — HAÏTI. 1808. Pattern 30, 15 and 7½ Sol Pieces.

Napoleon's head by Droz was used on the French gold coins from 1806 to 1814.

In *Iconographie neuchâteloise*, p. 203, Auguste Bachelin describes two medals representing J. P. Droz. There is a Portrait-medallion of him by his son, Jules-Antoine Droz; another, by E. Dubois is reproduced as frontispiece on Gallet's monograph. A small Portrait-medalet (*illustrated*) by Huguenin frères was struck to commemorate the Meeting of the Swiss Numismatic Society at La Chaux-de-Fonds, 1902.



Portrait-medalet of J. P. Droz.

One of the most successful pupils of Droz was H. F. Brandt, who worked under him, 1808-1813, attained great reputation and became in 1818 Chief-engraver at the Berlin Royal Mint, a post which he held until his death in 1845.

Droz was an intimate friend of the great painter, Leopold Robert.

M. Roger Marx expresses the following judgment upon the work of this artist: "J.-P. Droz ainsi que N. M. Gatteaux demeurent les derniers artistes de transition hantés par le souvenir des doctrines décoratives du siècle de Watteau, et préoccupés des vérités de la nature."

BIBLIOGRAPHY. — Information kindly furnished by Federal State Councillor Arnold Robert, Prof. A. Droz-Farny, of Porrentruy, & M.-Albert Michaud, Keeper of La Chaux-de-Fonds Museum. — Chavignerie et Auvray, *op. cit.* — F.-A.-M. Jeanneret et J.-H. Bonhôte, *Biographie neuchâteloise*, Locle, 1863. — L. Forrer, *Médailles*

artistiques anglaises gravées par des médailleurs d'origine suisse, Revue suisse de Numismatique, 1899. — C.-P. Molard, *Notice sur les diverses inventions de M. J.-P. Droz, graveur-mécanicien*, etc. — *Magasin encyclopédique*. — A. Nahul, *Annuaire chronologique*, 1823. — Dr F.-P. Weber, *op. cit.* — Montagu, *Copper Coins of England*, 1893. — Spink & Son, *Catalogue of Mr. Montagu's Collection of Coins from George I. to Victoria*, London, 1891. — *Musée neuchâtelois*, 1877, pp. 14, 29. — *Iconographie neuchâtelaise*, Auguste Bachelin, p. 203 (description of two medals representing J.-P. Droz). — *La Chaux-de-Fonds, son passé et son présent, notes et souvenirs, 1794-1894*, p. 55. — Hildegard Lehnert, *Henri-François Brandt. Leben und Werke*, Berlin, 1897. — G. Gallet, *Quelques notes sur la Vie et l'œuvre du médailleur J.-P. Droz*, Neuchâtel, 1902. — Bramsen, *op. cit.* — Dr C. Brunn, *Schweizerisches Künstler-Lexikon*.

DROZ, JULES ANTOINE (*French*). Sculptor, born at Paris, 1804, died there, 26 January, 1872. Pupil of Jean-Pierre Droz, his father, and Cartellier. Most of his works are statues and busts, but he also executed some Portrait-medallions, amongst which is that of J.-P. Droz. His principal works are : *Le Génie du Mal*, 1838 ; — *Le Lierre*, 1842 ; — *La Gravure*, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Grande Encyclopédie.

DRUD, or DREED, JAKOB (*Dutch*). Goldsmith of Oudenarde, circa 1468, was employed in preparing dies for the coinage of that city.

BIBLIOGRAPHY. — *Guillaume et Roland Blanstrain, graveurs de sceaux, à Aude-narde, au XVI^e siècle*, Revue belge de numismatique, 1855.

DRUMMOND (*Brit.*). Die-cutter of the first half of the nineteenth century. His name appears on a Masonic Medal or Decoration, generally worn by Royal Arch Masons in England.

BIBLIOGRAPHY. — Marvin, *op. cit.*

DRUMMOND, JOHN (*Brit.*). Mint-master at Edinburgh, 1686.

DRUMMOND, WILLIAM (*Brit.*). Mint-master at Edinburgh, 1704-1707.

DRURY, ALFRED (*Brit.*). Contemporary Sculptor, Medallist, and Chaser, Member of the Society of Medallists of London. Born in 1857 ; A.R.A. 1900 ; a pupil of Dalou, whose assistant he became. The first result was the curious echo of the master's style, "The Triumph of Silenus" (1885), "The Genius of Sculpture" and "The First Reflection" (bought by the Queen of Saxony), and "The Evening Prayer" were followed by the statue of "Circe" (1893), which through its grace, elegance of line, and symbolical realization of the subject, achieved a great popular success and was acquired by Leeds.

"Mr. Drury's quiet, suave, and contemplative art lends itself well as decorative sculpture to architectural embellishment. His portraiture is also good, reticent, and full of character, and as a manipulator of clay he represents the highest contemporary standard

of English sculptors". (Encycl. Brit., XXXII, p. 478). In 1897, he executed a bronze panel to commemorate the completion of the Blackwall Tunnel, and he intends giving his attention now to medallic productions.

The "Magazine of Art" for March, 1900, has devoted an interesting article to the work of this eminent sculptor. The writer, Mr. Baldry, sums up his essay with the following words :

"It must be recorded that Mr. Drury has made a definite success as a decorator. He has just those mental qualities which help an artist to take high rank among the best masters of design—wholesome imagination, sound taste and a correct sense of arrangement of lines and masses. He has too, a sincere love of beauty and an unerring instinct, that leads him to choose exactly what is worthiest of record in the subject before him. His realism is exact and searching, minute in its accuracy and complete in its record ; but it is governed always by a true perception of the fitness of things, and never wastes itself upon anything unworthy or undecorative. Added to all these natural qualities, that play each their proper part in his artistic personality, is the second nature that has come to him as a result of his French training, with its solid equipment of technical device and its inspiring suggestions as to observation and selection. By nature and education he has been fitted for the part he is playing in the art world, and he is taking his place among the best men of his time because he is amply qualified to be of their company, not because he has been pushed into accidental prominence by some lucky series of events."

DRYEPOND (*Belg.*). Goldsmith of Bruges. He signed medals of Jan van Eyck ; — Breydel de Cominck, &c.

D. S., possibly the signature of Domenico Santini, a Florentine Goldsmith of the end of the sixteenth century. These initials appear on a medal with portrait of Prospero Visconti.

BIBLIOGRAPHY. — Armand, *op. cit.* — A. Heiss, *Les Médailleurs de la Renaissance. Florence et la Toscane sous les Médicis*, Paris, 1892.

D. S., or **D. D. S.** (*Dutch*). Signature of a Medallist, who worked at the end of the seventeenth century, and whose medals are mostly copies, poorly executed, of those of Jean Smeltzing and others. By him are : William and Mary restore Charters, 1690 ; — Duke of Zell, Knight of the Garter, 1691 ; — Battle of Aghrim, 1691 (2 var.) ; — Limerick taken, 1691 ; — Pacification of Ireland, 1691 ; — Battle of La Hogue, 1692 (2 var.), &c.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

D. S. *Vide* **DANIEL STUMPFEL**. Mint-master in the employment

of the Rulers of Anhalt, 1573-1579, and later on at Halle, 1579-1585.

D. S. *Vide* **DANIEL SAILER**. Die-sinker at Augsburg, 1620-1625.

D. S. *Vide* **DAVID STEIN**. Mint-master at Christophsthal, 1624-1625.

D. S. *Vide* **DANIEL SIEVERT**. Mint-master at Stettin, 1672-1681, and Colberg, 1684.

D. S. *Vide* **DAVID SCHIRMER**. Warden of the Mint at Königsberg (Prussia), 1668-1690.

D. S. *Vide* **DANIEL SIEVERT**. Warden of the Mint at Danzig, 1698-1734.

D. S., or in monogram. *Vide* **DASSIER SENIOR, DOMINIC**. Die-sinker at Geneva, *circa* 1765.

D. S. *Vide* **STÜMER** of Detmold, Warden, 1763, Mint-master, 1769 to 1787.

D. S. *Vide* **DAVID STENDELIN**. Die-sinker and Warden of the Mint at Schwytz, 1778-1780.

D. S. D. *Vide* **DANIEL SIEGMUND DOCKLER**. Medallists (Father and son) of Nuremberg, *circa* 1688, and 1730.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. T. *Vide* **DOMENICO TREVISANO**. Mint-inspector at Venice, *circa* 1732.

DU. *Vide* **DUVIVIER, JEAN**. Medallist, born at Liège, 1687, † 1761.

DV. or **B. DV.** or **DU.** *Vide* **DUVIVIER, BENJAMIN**. Medallist, born in 1730, † 1795.

D. V. B. *Vide* **DANIEL VON BERNN**. Mint-master at Glatz, 1625.

D. V. D. *Vide* **DENON**. Director of the Paris Medal Mint under Napoleon I.

D. V. D. K. F. or **D. VAN DER KELLEN**. Medallist, born at Amsterdam, 1804, worked at Utrecht after 1831.

D. V. R. D. *Vide* **VAN RISWICK**. Die-sinker in Holland, 1650-1653.

DUM. *Vide* **DUMAREST, RAMBERT**. Medallist of Paris, 1750-1806.

DUV. *Vide* **BENJAMIN DUVIVIER**. Medallist of Paris, † 1795.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DUARTE, JOSE NOGUEIRA (*Port.*). Mint-engraver at Minas Geraes (Brazil), 1801-1811.

DUB, C. J. (*Swiss*). Mint-master at Lucerne, *circa* 1737, conjointly with Gebhardt. The medallist, Jonas Thiebaud of Neuchâtel, employed at the Mint of St Gall, worked for Dub, both on account of the Lucerne Mint and on that of Appenzell.

BIBLIOGRAPHY. — Bulletin de la Société suisse de numismatique, 1888-90.

DUBOIS, ALPHÉE (*French*). Medallist and Sculptor, born at Paris in 1831. Pupil of J. J. Barre and Duret. He won the Prix de Rome in 1855, and medals at the Salons of 1868 and 1869. In 1883 he was elected a Knight of the Legion of Honour. His father was the medallist Joseph Eugène Dubois. Among this artist's best known works are the following medals : Pope Pius IX. blessing the Prince Imperial, 1859; — The Siamese ambassadors, 1861; — Portrait of E. J. Menier; — Portrait of C.L.N.M. de Montégny; — Inauguration of a statue to Napoleon I. at Rouen, 1865; — International Fisheries Exhibition at Boulogne-on-Sea, 1866; — Discovery of the 100th small Planet, 1868; — Société de médecine légale; — Centenary of Napoleon I., 1869; — Inauguration of St Augustine's church at Paris; — Discovery of the Solar Atmosphere, 1871; — Various medals intended as Prizes at the Salons, and representing Shepherds of Arcadia, after Poussin, 1872; — Portrait of Chevreul; — The National Loan of 1872; — Portrait of Victor Cousin, 1873; — Portrait of A. C. Becquerel, 1874; — Portrait of M. Hulot, 1875; — Portrait of Marshal Reille; — Award Medal for the International Chilian Exhibition; — Laying of the Foundation stone of the Sacré-Cœur cathedral at Paris; — Transit of Venus, over the sun's disc, 1876; — Three War Medals for Denmark, 1876; — Firemen Medal, 1877; — Portrait of Pope Pius IX. *R.* St Michael; — Jeton for the Commission of the Public Instruction Ministry, with head of Minerva, 1879; — Proclamation of the Republic, 1881; — Portrait of Milne-Edwards; — Society of Dramatic Authors and Composers; — Portrait of Pasteur; — The Montefiore Bronze Prize Medal of the Army Medical School, 1882; — Portrait of J.-B. Dumas; — Geographical Prize Medal, 1884 (*illustrated*); — Portrait of Le Verrier, 1884; — Scientific Mission to Cape Horn, 1885; — Portrait of Baron Taylor; — Union of French Gymnastic Societies, 1885; — Portrait of Dr Charles Adolphe Wurtz, 1886; — Portrait of François Arago, 1887; — Portrait of President Carnot; — Portrait of Gréard *R.* School Congress, 1889; — Portrait of the Chilian Bishop Gondarillas, 1889; — Centenary of the University of

Montpellier, 1890; — Tunisian coinage, composed of Gold, Silver, and Bronze pieces; in all nine varied types, 1891; — Sixth Centenary of the Swiss Confederation, 1891; — Plaque with portrait of Philippe Bouhey, 1893; — Portrait of M^{lle} Dubois; — Portrait of M^{lle} Flocon; — Portrait-medallion of Dr (now Sir) Hermann Weber, of London, 1893 (cast in bronze by the Paris founder E. Gruet Jnr. Mr. Bowcher, the London medallist, has cut a reverse to accompany a reduced copy of the above portrait of the celebrated physician); — Shooting competition Prize Medal, 1894; — Prize of Honour of the National Schools of Music, 1894; — Plaque commemorating the 40th Anniversary of the Marriage of M. and M^{me} Chevalier, 1895; — Prize Medal for Tutors and Governesses, 1896; — Inauguration of the Hôtel de Ville of the Xth Arrondissement of Paris, 1898; — Hôtel Gallice, 1898; — Baptism of Alphée-Hortense Lamotte; —



Geographical Prize Medal.

1903. Spinner and Blacksmith; — Plaquette for the Chamber of Commerce of Avesnes; — Medal for the town of Lille; — Cupids; — Marriage Medal (for the Mint); — The Republic encouraging Agriculture; — Inauguration of the Hotel Durand, at Bellevue (Seine-et-Oise); — Alphonse Lamotte; — Inauguration of the "Mairie" of the X. Arrondissement; — Camille Flammarion; — Prix J. Janssen; — Prix d'honneur des Ecoles nationales de musique; — Astronomical Society of France; — Arago Medal; — Philippe Bouhey; — Scientific Mission to Cape Horn; — Louis Pasteur; E. Chevreul, etc.

M. Alphée Dubois is also the author of a large number of cast Portrait-medallions and has been entrusted with various decorative works of sculpture at the Paris Hôtel de Ville and other public buildings.

This artist stands foremost amongst the brilliant masters of modern medallic art, and he is one of those whose names will for ever be linked up with the present Renaissance, in the bringing about of which he has so largely contributed.

His son, Henri Dubois, is also a clever medallist, of whom I shall give a further notice.

BIBLIOGRAPHY. — *Information privately communicated.* — Dr F. Parkes Weber, *op. cit.* — R. Marx, *op. cit.* — Chavignerie et Auvray, *op. cit.* — Dr H. J. de Dompierre de Chaufepié, *Les médailles et plaquettes modernes*, La Haye, 1899.

DUBOIS, M^{me} CONSTANCE (*French*). Sculptor, born at La Fère-en-Tardenois (Aisne), on the 8th of January, 1840; pupil of M. Matabon. At the Salon of 1870, she exhibited a Portrait-medallion of Ambroise Thomas, and there are other medallic works by her.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUBOIS, ÉMILE JEAN (*French*). Contemporary Sculptor, born at Paris; pupil of Falguière and Barreau. In 1902 he exhibited Salon at the a Portrait-medal of Cormenin.

DUBOIS, ÉTIENNE JACQUES (*French*). Medallist of the first half of the nineteenth century. He obtained in 1809 the second Grand Prix de Rome for medal-engraving, the subject being : Mars followed by Victory. The medals signed **DUBOIS F.** are mostly his work. He is the author of two medals commemorating the Crossing of the river Raab, and the capture of the town of Raab, in 1809, and also of the following, which were engraved for Mudie's National Series : Scottish Valour in the Napoleonic Wars (obv. n° 10); — Passage of the Douro (R. n° 15); — The English Army on the Tagus, 1810-11 (R. n° 17); — Peace of Paris, 1814 (R. n° 28), &c., also Clementina Isaura-Gardens at Toulouse, 1819.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *op. cit.*

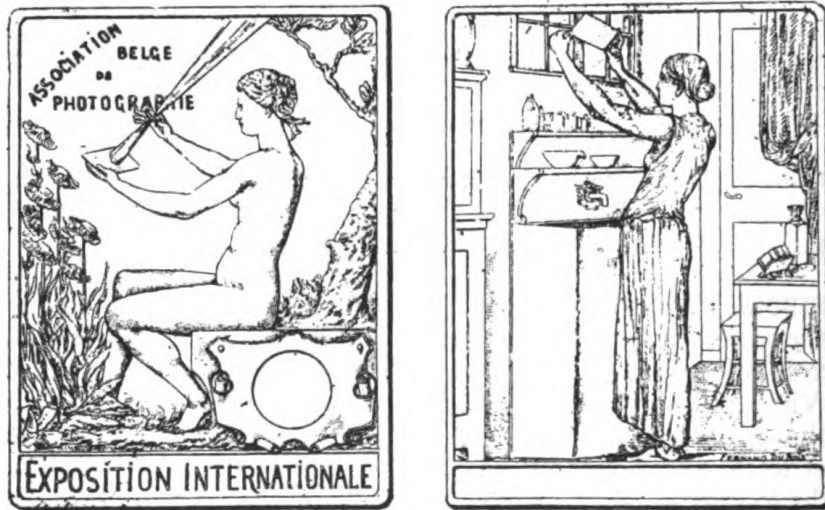
DUBOIS, ÉMILE TOUSSAINT JEAN (*French*). Contemporary Sculptor, born at Paris, pupil of Th. Barrau, and Formant.

At the Salon of 1897 he exhibited two medals in bronze, and in 1898, a Portrait-medallion, and a gold medal.

DUBOIS, FERNAND (*Belg.*). Contemporary Medallist, born at Renaire on the 28. October, 1861, and residing at Brussels. He studied under Van der Stappen and at the School of Fine Arts of Brussels.

He engraved in 1887 a Jeton de présence for the Numismatic and Antiquarian Society of Montreal, with bust of the Hon. Justice Baby, president, of which Leroux (*Le Médailleur du Canada*) mentions two varieties. This is his first work.

I have seen the following medals by this artist : Commemorative Medal of the Jubilee of the Royal Numismatic Society of Belgium, with portraits conjoined of Joachim Lelewel, and Renier Chalon on obv. ; — International Exhibition of Photography (3 var., *one illustrated*) ; — Death of Prince Baudoin of Belgium, 1901 ; — Homage to Comte Maurin Nahuys (the last illustrated in “*Les Médailles et Plaquettes modernes*” of Dr H. J. de Dompierre de Chaufepié) ; — Jubilee of the Royal Numismatic Society of Belgium ; — The Brussels Exhibition, 1898 ; — M. Alphonse Briart, 1899 ; — The



International Exhibition of Photography.

Polytechnic School of Brussels ; — Prophylactic Congress, 1899 ; — Ernest Solvay, 1892 ; — International Exhibition, Medal for Fencing, 1897 ; — Cyclists' Badge ; — Polytechnic School, Plaque (sev. var.) ; — Conférence prophylactique at Brussels, 1899 ; — St. Gilles, Badge of Merit ; — Prize Medal of the Brussels Salon, 1900 ; — Hygienic Institute of Brussels University.

This medallist distinguished himself by the originality of his ideas and a happy execution in the modern style of art, influenced by the French School.

DUBOIS, GEORGES (*French*). Contemporary Sculptor, born at Paris ; pupil of P. Lehoux. At the Salon of 1898, he exhibited a Portrait-medallion of Henri Rochefort, the celebrated journalist, and in 1899, a Plaque representing the five Parts of the World.

DUBOIS, HENRI (*French*). Contemporary Medallist, son of M. Alphée Dubois. This artist usually signs his medals in full. He is the author of several medals, “ amongst others that of the

« Ligue des Patriotes », suppressed by the Government, in 1888, for political reasons. » (Dr F. P. Weber, *op. cit.*). R. Marx, in *Médailleurs contemporains* illustrates the following of his medals : National Rifle Meeting at Lyons, 1894 (*illustrated*); — Shipwreck; — Study; &c.; and amongst more recent medals by this artist, I may mention : Savings Bank Medal; — Hunting; — Genius; — Portrait of M^{me} Thorin; — Horticulture; — International Congresses; — Genius supporting panel; — First Communion; — Gaston-Fébus College; — Lyon-Sport, &c.

Some medals by this artist are on exhibition at the Luxembourg Museum : Prize Medal for Firemen; — Union of French Women; — Commemorative Medal of the Inauguration of the Monument



National Rifle Competition at Lyons, 1894.

to Admiral Courbet; Medal after the group by the sculptor Mercié « Gloria Victis »; — La France automobile; — Madonna (2 types), &c.

At the Exhibition of Modern Medals at Frankfort °/M. (April, 1900), M. H. Dubois' work was represented by a number of beautiful medals : St Hubert (3 var.); — Republic (2 var.); — Portrait of M. Vallery-Radot; — A Gaul, Medallion and Medal; — St George; — Study; — Head of City; — The City of Bordeaux; — Horticulture; — Nautical Sport; — Canals in the South of France; — Alphée Dubois; — Savings Bank; — French Ladies; — « Regina Virginum », Plaque; — St Michael; — and by him are also : Minerva; — Femmes de France, 1890; — Civil Hospital, Besançon, 1896. — Fermière; — Regattas of Lucerne; — St George;

— Venetian; — Almeida Garrett, Portuguese poet (*illustrated*);
— The French Republic; — Jetons; — Universal International
Exhibition of 1889; — The Union of French Women; — Young
Woman holding a flower; — Bordeaux Savings Bank; — Gardening;



Portrait-medal of Almeida Garret.

— M. Loubet, President of the French Republic; — René Cagnat;
— Music; — Study; — Farm Yard; — Communion; — President
Kruger; — Rustic Scenery, &c.

M. Henri Dubois' work is very fine. He is a good modeller, and has a keen sense of what constitutes an artistic and picturesque medal.

The artist has been awarded medals at some of the recent Salons, and was chosen as one of the members of the Grand Jury of Sculpture for 1899, 1900, and 1901.

In *Moderne Medaille* (Wien, März 1900), we read : “ Henri Dubois ist ein Meister der strengeren Auffassung. Die Medaille (Gaulois) erinnert in der Conception an die griechischen Schwergelder mit dem Greifenkopfe auf der einen, dem Haupte des Herkules auf der anderen Seite. Gaulois erscheint als eine Verbindung beider Seiten, indem hier dem Minervenkopfe der Kamm des Greifen beigegeben wurde. Eine zarte, religiöse Empfindung durchzieht die Medaille mit der heiligen Ymelda, die auch als Communion Medaille aufgefasst werden kann ”.

In the *Magazine of Art* for September 1900, p. 506, Mr. Edward F. Strange gives the following appreciation of M. Henri Dubois' style as a medallist :

“ The work of Dubois belongs to the more cultured and graceful school of the modern French medallists, and its effect is produced by more delicate and almost classical methods. The fine head of the Republic is a good example of this neo-classicism, with its highly decorative helm and cuirass, and yet quite womanly face. The lettering is hardly up to the standard of the rest of the work ; it is, indeed, so widely spaced as to be almost irritating. One does not like to have to spell out a word letter by letter on a medal. How differently would Nicolo Pisano have welded his inscription into the composition ! The “ Inauguration des Canaux du Midi ” medal is an excellent composition, very appropriate to its subject, the figures at the base being treated with much grace and refinement. The rectangular plaque “ Regina Virginum ” comes closely in feeling to Cazin's “ Résignée ”, though with limitations, for it lacks in force and pathos even if it is superior in tenderness. Of his other works “ L'Etude ” is perhaps the best. They are highly elaborate — one is tempted to say too elaborate — figure compositions, treated with an accuracy and minuteness which display great powers of craftsmanship ; the composition is always good, and in a sense effective, inasmuch as the attention is generally well concentrated on the essential part of the design. But, as a merely personal opinion, one may venture, perhaps, to express a preference for a stronger and more simple choice of subject. The medal has a mission altogether at variance with that of the picture. It is for the latter to tell a story in detail ; for the former, at one bold stroke, to commemorate a mighty deed of arms, a worthy character, a notable achievement of humanity.

“Dubois, in his head of the Republic, gives promise in the direction of the designing of good coins — a useful and much needed branch of the art?”

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — R. Marx, *op. cit.* — *Gazette numismatique française*, 1897-99.

DUBOIS, JEAN GEORGES (*French*). Mint-master at Strassburg from year XII of the First Republic to 1825. Distinctive mark, a sheaf of corn.

DUBOIS, JOSEPH EUGÈNE (*French*). Medallist, born at Paris, on the 9th of November, 1795, died at Lignières (Cher), in 1863. Pupil of Droz and Bridan; entered the Ecole des Beaux-Arts in 1810. The following are his best known works: François Regnard, 1818; — Nicolas Poussin, 1817; — P.-J. Baptiste Gerbier, 1819; — Buffon; — Parmentier; — Royal Academy of Medicine; — Medical School of Rouen; — Medical School of Marseilles; — Hippocrates; — Charles Linnaeus, 1822; — J. R. Péronnet; — Anniversary of the Third of May, 1827; — New System of Canalization; — Portraits of T. R. H. Madame, Monseigneur the Duke of Bordeaux, and Mademoiselle; — Duchesse de Berry (illustrated in Marx, *Méd. cont. en France et à l'Étranger*, Pl. VI., n° 18); — Jeton of the Royal Museum; — Charles X. at Cambrai, 1827; — Complimentary Medals to the King, 1828; — 1831. Series of Medallions and Medals; — Pattern 5 Franc piece of Louis Philippe; — The King and Queen of Belgium visit the Paris Mint, 1833; — 1836. Medallions in wax; — 1842. Notre-Dame Cathedral; — Alphonse Duleau, 1854 (2 var.); — J. A. Rousseau, 1854; — 1846. Jean Godinot; — Antoine Parmentier; — Building of the railway-line from Marseilles to Avignon; — Jeton of the Service des Diligences; — The Railways of the department of Gard; — M. Fabre, painter; — J. P. Droz, 1831; — Baron Puymaurin, &c.

His son is the celebrated contemporary Medallist, M. Alphée Dubois.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *op. cit.*

DUBOIS, J. (*French*). Contemporary Medallist, commended in 1897 for some beautiful work exhibited by him at the Salon.

DUBOIS, JEAN (*French*). Engraver at the Mint of Amiens, 1652-1698.

DUBOIS, JEAN JOSEPH (*French*). Mint-engraver at Lisbon, 1823-1829. Besides dies for coins, he produced some medals of Pedro IV., and Don Miguel, as Academical Prize Medals, and others. One is illustrated in the work of Fernandez, *Restoration of Liberty*, 1826.

DUBOIS, LOUIS JEAN JOSEPH (*French*). Designer of the beginning of the nineteenth century. He engraved a medal on the Battle of the Pyramids, which is signed **J. J. DUBOIS P.** This artist was a clever draughtsman and also an archaeologist.

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

DUBOIS, PAUL (*French*). Sculptor, Draughtsman, and Painter; born at Nogent-sur-Seine (Aube), in 1829; pupil of A. Toussaint. His works are very numerous. From 1857 to 1882 he has been a regular exhibitor at the Paris annual Salons. There are some Portrait-medallions by him. Since 1878 he has been Director of the Ecole nationale des Beaux-Arts.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *op. cit.*

DUBOIS, PAUL (*Belg.*). Contemporary Sculptor, and Medallist, residing at Brussels, where he was born, 23. September 1859. He is a pupil of Charles Van der Stappen, and the Royal Academy of Fine Arts of Brussels. At the Exhibition of Modern Medals at Frankfort ^o/M. (April 1900), he exhibited the following works :

MODELS : Théo Isaye ; — Reading ; — St Michael ; — The Book ; — Mother and Child ; — St George ; — International Exhibition at Brussels ; — Repose ; — Nymph ; — Faith ; — Portrait of a Lady ; — Ernest & Alfred Solvay, 1888.

MEDALS : Baron d'Erp ; — Mother and Child ; — International Exhibition at Brussels ; — Association of Belgian Advocates. — Bruxelles Port de Mer (plaquette) ; — Medal of the Universal Exhibition of Liège, 1905.

I have also seen his signature on a Medal of E. and A Solvay ; 1886.

DU BOIS, RUDOLPH DAVID (*Germ.*). Mint-master at Bremen, 1760-1797. He engraved the coins issued during that period, and executed also a number of medals of local interest, which are signed **R. D. D. B.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DUBOSQ & CO (*Amer.*). This firm issued private currency in the United States of America in 1849 and 1850. This currency bears their name and address as well as the indication of value and weight of the respective coins ; it consists of 5 and 10 Dollar pieces.

DUBOUR (*French*). Engraver of the second quarter of the nineteenth century. By him, in conjunction with Barye, is a Pattern Five-franc piece of Louis Philippe I., 1831.

DUBOUR, L. (*French*). Medallist of the first half of the nineteenth century, who signed Portrait-medals of Dr Xavier Bichat of Paris,

1826; — Dr Etienne Pariset; — Baron Dr A. de Portal. He also engraved Masonic medals.

DUBOY, PAUL (*French*). Sculptor, born at Tours in 1830. He executed a number of very fine Portrait-medallions : 1865. M. Fouchet Jr; — 1866. M. F***; — 1867. M^{me} F***; — 1868. M^{me} Héloïse Duboy; — 1869. M. Paul Fouchet; — 1870. M. J. Fouchet; — 1872. M^{me} Fouchet; — 1873. M. J. M. Fouchet; — 1875. M^{lle} V. Négri; — 1876. M. A. Bureau; — 1877. M. F. Normand; — 1878. M^{me} Fanny Normand; — 1879. M^{lle} Jeanne Girard, and others which were exhibited at the Salons of 1879, 1880, 1881, and 1882. At an exhibition, arranged by the director of the Libre-esthétique, at Paris in 1899, several medals by M. P. Duboy, a panel "Veilleuse", and a bronze bust of Vieuxtemps attracted considerable attention.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Studio, April 1899.

DUBRAY, VITAL GABRIEL (*French*). Sculptor, born at Paris, in 1813; pupil of Ramey. He is the author of some private Portrait-medallions, which were exhibited at the Salons, between 1840 and 1882.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUBUT, C. (*French*). Medallist, who produced various cast medals, between 1694 and 1709, usually signed : **C. DUBUT** or **C. DUBUT. F.** One of them is a Portrait-medallion of Emmanuel Théodore, cardinal de Bouillon, 1644-1712 (106 mill.).

DUBUT, FRIEDRICH WILHELM (*French*). Sculptor and Medallist, born in 1711. He resided for many years at Dresden, where he worked for Augustus III., King of Poland; then he removed to St. Petersburg, and finally settled at Danzig, where he died in 1779. Dubut is said to have been one of the last Wax-modellers, in which art he obtained great reputation. By him is a medal of Prince Nicolas Esterhazy, and others of Cardinal de Bouillon, and Count Bestuschef Riumin, 1757; — Peter the Great; — Catherine I.; — Elizabeth; — Count Peter Schuwalof; — Count Esterhazy; — Peace of Oliva, &c.

He died at the age of 67, and Bernouilli called him the greatest sculptor then living in Europe.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DUCASSOU, JACQUES (*French*). Mint-master at Paris, 1619.

DUCATILLION, FERNAND GEORGES (*Belg.*). Painter, and Medallist, born at Brussels on 20. December 1860. Pupil of Portaels and

Gérôme. Laureate of the Royal Academy of fine Arts of Brussels, and of the École des Beaux-Arts of Paris.

BIBLIOGRAPHY. — A. de Witte, *La Médaille en Belgique au XIX^e siècle*, 1905.

DUCCIO, AGOSTINO DI (*Ital.*). Born at Florence in 1418, died circa 1481. In 1442, he was working at Modena, was banished from Florence in 1446, went to Venice, sojourned at Rimini and Perugia, between 1457 and 1461. The following plaques are attributed to this artist : *Pieta* ; — *A. Triumph*, &c.

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886. — Adamo Rossi, *Giornale di erudizione artistica*, Perugia, 1875. — Ch. Yriarte, *Un Condottiere au XV^e siècle. Rimini*.

DUCHÉ, MICHEL (*French*). Contemporary Sculptor and Medallist, born at Herson (Aisne) ; pupil of Lequien. At the Salon of 1876, he exhibited a *Portrait-medallion* in clay, and in 1881 another entitled : “ *Portrait of Baby*. ”

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

UCHER, CHRISTMANN (*Germ.*). Mint-master at Zweibrücken, 1623-1624, then at Meissenheim, 1624-1625.

UCLOS (*French*). Die-sinker whose signature occurs on a medal of 1820, struck to commemorate the Cholera Visitation in Mauritius.

DUCOMMUN, HENRI JOSEPH (*Swiss*). Sculptor, born at Le Locle (canton Neuchâtel) in 1804, died at Rethel (Ardennes), on the 19th September 1884. He was a pupil of Bosio and Corto, and is generally known as *Du Commun du Locle*, or *Daniel*. He is the author of some *Portrait-medallions* of private persons, whose names I have no record of.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

UCROX *alias* **CLAUDE ARCHÉ** (*French*). Engraver at the Mint of Lyons, end of the seventeenth and beginning of the eighteenth, centuries. He suffered capital punishment in 1716 for having forged coins.

BIBLIOGRAPHY. — A. Barre, *Graveurs particuliers des Monnaies de France*, *Annuaire de la Société de Numismatique*, 1867.

UDLEY (*Brit.*). Bishop of Durham, whose initial **D** appears on some of the coins issued at that Mint, during his episcopate, 1476-1483.

UDFAU, JEAN (*French*). Coin-engraver at the Mint of Bayonne, circa 1696-1700.

UDFAY, HUGUES (*French*). Mint-master at Tournay, 1610-1622. His widow succeeded him, 1622-1623.

L. FORRER. — *Biographical Notices of Medallists*. — I.

DUFAUR, CAPITAINE JEHAN (*French*). Mint-master at Saint-Palais, 1595 ; again, 1602-1605.

DUFFAULT *alias* **PIERRE-JOSEPH DUVIVÉ** (*French*). Coin-engraver at the Mint of Pau, *circa* 1759.

DUFFIELD, EDWARD (*Amer.*). A watchmaker of the eighteenth century. He engraved the dies for the Kittanning medal, "Kittanning destroyed by Colonel Armstrong, Sept. 8, 1756."

BIBLIOGRAPHY. — Betts, *American Colonial History*, pp. 178-179.

DUFOUR, JEAN-BAPTISTE (*French*). Medallist, born in 1637 ; pupil of Warin ; worked at the Paris Mint from 1656 to 1673. Medals by him are known of a later date, as for instance his second commemorative piece of Lord Berkeley which could not have been engraved before 1679, and his Portrait-medal of Jean Warin



Portrait-medal of Jean Warin, by Dufour.

(*illustrated*), dated 1683. The artist's signature is sometimes **DV FOVR**, but it appears also as **D.** or **D. F.** The following medals are signed by him : Lord Berkeley, 1666 ; — Alliance of France and Holland, 1666 ; — Earl of Berkeley, 1679 (?) ; — Passage of the Rhine, 1672 ; — Louis, Count of Vermandois, 1674 ; — Cambray taken, 1677 ; — Dr Théophraste Renaudot, Paris, 1665 ; — Portrait of the King in armour, with head of Medusa on cuirass ; — Bust of the King ; — Portrait of Warin, 1683 ; — Head of Count de Vermandois ; — Jeton of the Parliament of Dijon ; — Portrait of the King ; — Jeton representing Hercules standing, 1673 ; — Bust of the Duke of Savoy, &c.

The engraver's name is mentioned in the "Compte des dépenses de la Ville de Paris" on account of payments that were made to him for jetons given in 1673 by the City to the principal magistrates.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — A. Barre, *l. c.* — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1887, p. 308.

DUPRESNE, ALEXANDRE HENRY (*French*). Sculptor, born at Paris, in 1820; pupil of Paul Delaroche and Drolling. We may give him a place amongst medallists for his beautiful medallions of *repousse* work, representing Tobias and the angel Gabriel; — Suzanna bathing; — Rebecca at the Well; — The Samaritan woman; — Brittany girl (reproduced in Dompierre de Chaufepié, pl. LXXIV, 456), &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUFOUR, PIERRE (*French*). Mint-engraver at Pau, 1720.

DUPRESNE, CHARLES (*French*). Contemporary Sculptor and Medallist, residing at Paris. One of his finest productions, issued in commission for the *Société française des Amis de la Médaille d'Art*, represents on obv. an old Fisherman's Wife in her cottage room, deep in thought, and on R. a high cross on the sea-shore.

DUJARDIN, AUGUSTE (*French*). Sculptor, born at Paris on the 4th of June 1847; pupil of Dumont. He executed several Portrait-medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUGNANO, ANTONIO DA (*Ital.*). Milanese Mint-engraver, fifteenth century.

DUGUÉ, JEHAN (*French*). Mint-master at Angers, 30. March 1386-26. September 1389.

DULAC, ADOLPHE ÉDOUARD (*French*). Contemporary Sculptor born in Paris. Since 1877 he has exhibited various Portrait-medallions at the Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DULSKI, JOHANN (*Pol.*). Treasurer and Mint-master to the Polish Crown, 1583-1590. His initials I. D. appear on some coins.

DULYS, VALÉRIEN (*French*). Mint-master at Bourg, 1521-1523.

DUMARCHIS-SERVAAS (*French*). Mint-master at Utrecht, under Napoleon I., from 1811 to 1814. His distinctive mark on the coins is a fish.

DUMAREST, RAMBERT (*French*). Medallist, born at Saint-Étienne (Loire), 17. September 1860; died at Paris, on the 5th of April, 1806.

He was first employed at a manufactory of arms, but came to Paris whilst quite young. Boulton, having noticed his talent, took him over to England, and the artist remained at Birmingham until after the Revolution. On his return to France, he obtained the Grand Prix for two medals of J.-J. Rousseau and the First Brutus. In 1800, he was elected a member of the Institute. The following medals are by him : Le Poussin ; — George Washington ; — Conservatoire de Musique ; — Minerva ; — Aesculapius ; — Peace of Amiens ; — Napoleon, King of Italy, 1805 ; — Paris School of Medicine ; — Imperial Institute of France ; — Prix Montyon, Académie des



J.-J. Rousseau, by Dumarest.

Sciences ; — National Institute of Arts and Sciences, with bust of Haydn, &c.

Death overtook him whilst beginning a series of medals of French celebrities ; the only two medals done were those of Voltaire, and Rousseau (*illustrated*). The medal of Junius Brutus brought the artist the first prize at the competition opened in year III, and is illustrated in Marx, *Les Médailleurs français*.

There is a token of Taylor & C^o, Southampton, 1791, bearing the signature of Dumarest ; it was struck at the Soho Mint, under Matthew Boulton.

BIBLIOGRAPHY. — Chavignerie et Auvray, *bp. cit.* — Pye, *op. cit.*

DUMAS, ERNEST (*French*). Mint-master at Rouen, from 1853 to 1857, and at Bordeaux, from 1860 to 1867. Distinctive mark : pick-axe and club. In 1869 he published an interesting pamphlet entitled : *Notes sur l'émission en France des monnaies décimales de bronze*, 107 pages.

DUMAS *alias* **JEAN DE MASIO** (*French*). Mint-master at Turin, circa 1418, under Louis of Achaia. Some of the coins he struck are known ; amongst others a Half Gros, described in *Promis*.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la numismatique des ducs de Savoie*, *Revue suisse de numismatique*, 1896.

DUMON (*French*). Die-sinker of the Revolution period, end of

the eighteenth century. He engraved at Lyons in 1790 a commemorative medal of the "Fédération martiale".

DUMONT, J. E. (*French*). Sculptor of the end of the eighteenth and beginning of the nineteenth centuries. He is the author of a number of Portrait-medallions of celebrities of the First Empire, some of which are reproduced on Plate I of Roger Marx, *Médailleurs contemporains en France et à l'Étranger*, Paris, 1901.

DUMOUTET, JEAN (*French*). Sculptor and Designer, born at Bourges (Cher); pupil of Dantan. At the Salon of 1851 he exhibited a number of Portrait-medallions in clay, which are beautifully modelled. His works of sculpture are numerous.

BIBLIOGRAPHY. Chavignerie et Auvray, *op. cit.*

DUNAMOND (*Swed.*). Signature on a medal commemorating the Siege of Riga by Augustus, King of Poland.

DUNBAR & CO (*Amer.*). Californian Bankers who in 1851 issued a Five Dollar piece, with Head of Liberty on obv. and Eagle on R.

DUNFLOWER, WALTER DE (*Brit.*). Mint-master under Edward III.

DUNKEL, AUGUSTE (*French*). Contemporary Sculptor, born at Paris; pupil of J. Lequien. At the Salon of 1898, he exhibited two Portrait-medallions in bronze of M. A. Melet, and M. J. Herpin.

DUNNELL, W. N. (*Amer.*). New York Die-sinker, whose signature occurs on a medal of the Howard Association of Norfolk, Va. Yellow Fever.

DUPATY, LOUIS MARIE (*French*) 1771-1825. Sculptor and Painter. He is the author of a large number of statues, busts, groups, bas-reliefs, and he also executed a few Portrait-medallions in clay of friends and contemporary celebrities.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUPÉAGE, AMPHÉLISE (*French*) 1340-1359. Wife of Péronnet L'Amoureux, inherited at the death of her relative, Jean de Rochetaillée, the office of Engraver of the coin-dies of the church of Lyons (*magisterium et prepositura, magisterium et sculptura ferrorum monete Lugdunensis*). She bequeathed the office to her son Guyonnet L'Amoureux, who was confirmed in his post by the Archbishop and Chapter in 1359, 1366 and 1372.

BIBLIOGRAPHY. — Natalis Rondot, *Les graveurs de monnaies à Lyon, Mâcon, 1897.*

DUPERRON, ÉMILE AUGUSTE (*French*). Medallist and Gem-engraver, born at Paris; pupil of J. Lambert. At the Salon of 1880, he exhibited a medal of Christine de Pisan, and a cameo with portrait of Voltaire; in 1881 and 1882, camei, Mater dolorosa; —

Ecce Homo; — Agrippa; — 1883. Sérénade, cameo in sardonyx; — 1885. Secret d'en haut, after Moulin, onyx cameo.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUPEYRAT, JEAN BAPTISTE BARTHÉLEMY (*French*), "born at Paris, July 8th, 1759, made in 1804 several experiments in coining. A medal engraved by Brenet, with laureate head of Napoleon on obv. and on R. the inscription : MOYEN DE MULTIPLIER LES CARRÉS PAR DUPEYRAT PRÉSENTÉ A L'AD. DES MONNAIES. L'AN XII. "The object of these experiments was to obtain the four following advantages in the fabrication of coins and medals : 1st, Perfect similarity between all the dies produced by one original matrix; 2nd, Economy in the form of the dies; 3rd, Improvement in the dies, and 4th, A means of rendering the friction almost imperceptible. Dupeyrat presented to the National Institute the detail of his processes, with specimens of the pieces described above. A report made to the Class of Fine Arts by a special commission, on the 9th Nivôse, year XII. (31st December 1803), gives an account of the investigation which was instituted, and the Class, at the recommendation of the Committee, signified its approbation of the labours of Dupeyrat. To him we also owe the invention of the wet identic stamp, long used for the notes of the Bank of France; as well as of the dry identic stamp and the coincident identic stamp either wet or dry. Dupeyrat died in Paris on the 18th of October, 1834."

BIBLIOGRAPHY. — Edwards, *The Napoleon Medals*, London. 1837, p. 7.

DUPIN, MICHEL (*French*). Coin-engraver at the Mint of Saint-Lô, circa 1650.

DUPLAT, JEAN-LOUIS (*French*). Engraver, and Lapidary, born at Orange (Vaucluse), 28th January, 1757, died in Paris on the 28th May, 1833.

DUPONT (*Belg.*). Mint-master at Namur, 4. August 1423 to 26. June 1424.

DUPONT, ROBERT (*French*). Coin-engraver at the Mint of Toulouse, 1567-1568.

DUPRÉ, A. (*French*). Goldsmith of Rouen, 1408, under Charles VI. His signature is found on a bronze plaque in the Cluny Museum.

DUPRÉ, ABRAHAM (*French*). Son of the celebrated Medallist, Guillaume Dupré; was born in 1604; succeeded his father as "Contrôleur général des Effigies des Monnaies" in 1639, gun-founder to Victor Amadeus I. of Savoy, died in 1647, leaving a son,

under age, from whose guardian Jean Varin purchased the office of Comptroller. Abraham Dupré is the author of a number of chased Portrait-medallions, which have formerly been attributed to his father. One of his earliest productions, dated 1624, is the Portrait-medallion of J. Boiceau, seigneur de la Barrauderie, Steward of the Buildings; it is so beautiful, that one is led to think that Guillaume Dupré had a hand in it. Abraham Dupré's other works are very inferior; such are: Dr Charles Delorme, 1626 and 1628; — Victor Amadeus, Duke of Savoy, and his consort, Christina of France; — Louis XIII. and Richelieu, 1641; — A Young Lady, 1624 (signed: **AB. DVPRÉ F.**); — Louis XIV. and Anne of Austria, 1643; — St. Francis of Assisi, &c.

The artist also filled the post of Commissioner of the castings of Artillery.

BIBLIOGRAPHY. — *Grande Encyclopédie*. — S. Lami, *Dictionnaire des Sculpteurs de l'École française*, Paris, 1898. — E. Fleury, *Guillaume Dupré de Sissonne*, 1882. — Mazerolle, *Médailleurs français*, 1902.

DUPRÉ, AUGUSTIN (*French*). Goldsmith, Medallist, and Engraver-general of the Coins under the First French Republic. He was born on the 6th of October, 1748, at St-Etienne, where he entered, quite young, the manufactory of arms, devoting his leisure hours to the study of chasing and sculpture. At the age of twenty, he left his native town and came to Paris, after making a short stay at Lyons. In the capital, he first worked for an armourer, and obtaining the patronage of the Spanish Ambassador, started business on his own account. From that time, the fortune of the young artist was on the ascent; orders poured in upon him for all kinds of work, especially jewels, articles of plate, ornaments, &c. A brooch, now in the *Musée des Arts décoratifs* at Paris, "The Awakening of Love," and representing two female figures timidly bending over Cupid asleep, is an exquisite piece of work. His compositions for the inkstand of Marie-Louise are well known, and exhibit, at twenty years' distance, the same refined conception and delicate workmanship. But the artist has won his greatest title to fame as a Medallist and Coin-engraver. From the 11th July, 1791, to the 12th of March, 1803, Dupré filled the office of Engraver-general of the French coins; he had been elected by the National Assembly and was dismissed by decree of the First Consul. He died at the age of 85 on the 30th of January, 1833, at Armentières. There are Portrait-medallions of him by David d'Angers, 1832, and Jaley, 1833.

Dupré's principal works are:

JETONS AND MEDALS. — 1776. Hercules. Jetons for the ten Corporations of Merchants; — 1782. Subterranean Junction of the Escaut and Somme; — 1783. *Libertas Americana*; — 1784. Bailli de Suffren; — 1784-86. Benjamin Franklin; — 1786. Discovery

of Gold Mines at Allemont; — 1787. Nathanael Green; — 1788. Des Gallois de Latour; — 1789. Daniel Morgan; — 1789. John Paul Jones; — 1789. Establishment of the Paris Mayoralty; — 1789. The Laborious Husbandman; — 1789. Prize Medal for Agriculture; — 1790. The King's Oath; — 1790. Pacte fédératif; — 1791. Mente Manuque; — 1791. Acceptation of the Constitution; — 1792. Diplomatic Medal; — 1793. Taking of Oath to the



Comité de salubrité publique.

Constitution of 1793; — 1793. Regeneration of France; — 1793. Arch of the Constitution; — 1794. Triumph of the Convention; — 1794. Chalier; — 1796. Confidence restores Commerce; — 1801. Egypt delivered (Mudie's N. S., R. N° 9); — 1802. Lavoisier; — 1803. Erection of the Statue to Joan of Arc at Orleans; — 1805. Minerva teaching Youth; — 1805. The Celtic Academy;



Six Livres of 1792, by Dupré.

— 1810. Aesculapius; — Baron Dr Jean Nicolas de Corisart, Paris; — Quarantine Hospital, Marseilles.

Dupré engraved several medallic portraits of Louis XVI. and Napoleon, in profile.

COINS. — 1791-93, 30 and 15 Sol pieces, in silver, obv. Head of Louis XVI. R. Genius of Laws; — 1791-93. Double Sols, Six and Three Denier pieces in copper or bell-metal, obv. Bust of

Louis XVI. *R.* Fasces within oak-wreath; — 1792-93. Twenty-four Livre pieces in gold, Three, and Six Livres in silver, obv. Head of Louis XVI. *R.* Genius of Laws; — 1793-94. Twenty-four Livres in gold, and Six Livres in silver, obv. Oak-wreath *R.* Genius of Laws; — 1793. Two, One, and Half Sol-pieces, in copper or bell-metal, obv. Table of the Laws *R.* Scales within oak-wreath; — 1793. Pattern for 5 Décimes, in copper, obv. Regeneration of France *R.* Wreath of oak and olive; — 1793. Pattern Décime in copper, obv. Constitutional Arch *R.* Wreath of oak and olive; — 1795. Pattern 5 Centimes, in copper, obv. Altar of Equality *R.* 5 CENTIM. L'AN 3; — 1795. Pattern 10 Centimes, in copper, obv. Fasces and club *R.* 10 CENTIMES. L'AN 3; — 1796-1803. Two and One Decime pieces, Five Centimes and one Decime, in copper, obv. Bust of Liberty (modelled after a bust of M^{me} Récamier) *R.* Oak-wreath (5 centimes, illustrated); — 1795-



Cinq centimes of year 7.

1803. Five Francs, in silver, obv. Hercules presiding over the Union of Liberty and Equality *R.* Wreath of oak and olive; — 1798-1803. One Centime, in copper, obv. Bust of Liberty *R.* Small figure standing, and Gallic cock.

Dupré's design have been revived for the coinages of the Second and Third Republics.

PRIVATE COINS ISSUED BY MONNERON FRÈRES. — 1791-92, Médaille de confiance of Five Sols, in copper, Pacte Fédératif; — 1791-92. Pattern in silver or bronze, Hercules endeavouring to break the fasces. A law of 1793 abolished the striking and legal tender of these private issues.

BAS-RELIEFS. — 1782. Subterranean Junction of the rivers Escaut and Somme; — 1785. Allegorical composition to commemorate the birth of the Duke of Normandy; — Study; — 1789. Battle of Cowpens; — 1791. America welcoming Mercury, god of Commerce; — Genius of Laws; — Minerva distributing wreaths; — Federative Compact; — 1796. Confidence restores Commerce;

— 1800. Battle of the Pyramids ; — Battle of Aboukir ; — 1804. Peace with England ; — Universal Peace ; — Re-establishment of Public Worship ; — Milo of Croton ; — Napoleon forgives General Melas ; — 1808. Homage to Raphael ; — 1776-1810. Portrait-medallions of various famous persons.

SEALS AND STAMPS. — Seal of Benjamin Franklin, 1778, &c. Stamps for Assignats and Official Papers. An II. Hercules ; — An III. Hercules presiding at the Union of Liberty and Equality (for the Assignat of 1.000 Livres) ; — An III. Peace to the Nations, War to Tyrants (for the Assignats of 100 Livres) ; — An III. Hercules leaning on club holds in his hand Liberty and Equality.

DRAWINGS. — Sketches and Studies for various works of armour and plate ; — Pattern Notes for the Caisse des Comptes courants ; — Hercules trying to break the fasces ; — Portrait of Benjamin Franklin ; — Sketch of the Genius on the Franklin medal ; — Establishment of the Paris Mayoralty ; — Revolution of the 10th of August ; — Triumph of the Convention ; — Peace to the Nations, War to the Tyrants ; — Hercules, leaning on sphinx, holds in his hand Liberty and Equality ; — Battle of the Pyramids ; — Battle of Aboukir ; — Peace of Amiens ; — Diana and Calisto ; — Re-establishment of Public Worship ; — Celtic Academy, &c.

M. Saulnier sums up in a clever manner the work of the great French artist : “ Augustin Dupré, simple ouvrier orfèvre, puis graveur en médailles, arrivait à peine à la notoriété quand la Révolution éclata. Nul plus que cet affranchi de la veille à qui le régime nouveau allait assurer les honneurs, la fortune, la célébrité, n'était apte à la glorifier, à la commenter dans de symboliques compositions. Esprit ingénieux et enthousiaste, très français, assez épris d'antique pour vouloir la véritable pureté, mais non gêné par cette fausse éducation qui retarde l'éclosion de la personnalité, la dévoie, ainsi qu'il arriva pour Louis David, l'observateur profond de la Mort de Marat, de la Cérémonie du Sacre, des portraits, qui, cependant, perdit tant de temps à peindre une antiquité conventionnelle, Augustin Dupré, avec ses facultés d'invention, son sentiment de l'élégance, son respect de la vérité, devait être le plus parfait interprète des idées ambiantes : il allait les traduire en « revêtant d'amabilité le symbolisme révolutionnaire ». Par l'expression et la distinction, ces qualités natives des portraitistes de notre race, le médailleur révolutionnaire s'apparente aux premiers maîtres de la médaille française : à l'anonyme de la série des Valois, à Guillaume et à Abraham Dupré. ”

Writing in the *Revue de Paris* (May 1899) on “ La Renaissance de la Médaille, ” M. Georges Lecomte adds another tribute or praise to the memory of the great artist : “ La Révolution trouva en Augustin Dupré son médailleur. Celui-là avait également appris

son art dans une manufacture d'armes. C'était un virtuose de la ciselure. Il eût excellé dans les jolis travaux qu'exigeait la société ancienne. Mais le grand souffle de la liberté l'émut. Il vibra, il comprit. Sa vision et sa manière s'agrandirent. La Révolution lui doit ses médailles les plus expressives, ses monnaies les plus belles. Augustin Dupré qui, déjà dans sa fameuse *Libertas Americana*, avait été puissamment inspiré par la beauté grisante du sujet, sut traduire avec maîtrise les heures les plus ardentes de la Révolution. Sa médaille du *Pacte fédératif*, qui devint plus tard la pièce de cinq sols des frères Monneron, montre en admirables formes (encore qu'un peu XVIII^e siècle) l'enthousiasme d'un peuple. »

In *Revue de l'Art* (June 1900), M. André Hallays writes : « Augustin Dupré est le créateur de la médaille moderne. Il est un véritable artiste du XVIII^e siècle, et il pratique l'art souple, familier et gracieux de son temps. Il est en plein dans la tradition française : il est réaliste, dans la mesure où les strictes conventions de son art lui permettent le réalisme ; il a le sens inné de l'élégance, sans mièvrerie comme sans emphase, et lorsque le spectacle de la Révolution surexcitera son génie, il saura au besoin créer des œuvres d'une robuste et forte sobriété (Considérez le revers de nos écus de cinq francs) ; il a le goût de la mythologie, mais d'une mythologie renouvelée, et tout imprégnée du sentiment moderne, à la manière de Prud'hon. Il est à la fois un portraitiste (*Franklin, Lavoisier, Louis XVIII*) et presque un paysagiste (*la Bataille de Cowpens, la Flotte du comte d'Estaing*), car c'est lui qui, rompant avec la tradition antique, a introduit le pittoresque dans l'art de la médaille ... On est surpris, quand on considère des médailles de Dupré, de sentir son art si voisin du nôtre ; les maîtres de la seconde moitié du XIX^e siècle ont trouvé en lui leur initiateur. Mais, pour revenir à Dupré, il leur a fallu se défendre contre d'autres souvenirs moins lointains, et réagir contre l'académisme qui, durant près d'un demi-siècle, pesa sur la gravure en médailles, peut-être plus lourdement encore que sur la peinture et la sculpture.

« Dans les dernières années du XVIII^e siècle, on peut encore signaler quelques médailles qui, sans avoir le mérite de celles de Dupré, sont pleines de vie, comme l'*Arrivée du Roi à Paris*, de Duvivier, ou bien cette admirable médaille du 4 août de Gatteaux : l'*Abandon de tous les privilèges*, dont l'ordonnance est si belle et où les attitudes sont si variées. Mais la tradition est brusquement rompue dans les dernières années de la Révolution. Dupré, pour représenter la Liberté, s'inspirait de la moderne beauté de M^{me} Récamier. Ses rivaux et ses successeurs vont, à l'inverse, chercher leur inspiration dans les médailles et les statues antiques, pour exprimer les idées et commémorer les événements de leur époque ; en même temps, infidèle aux leçons des maîtres ingénieux et élégants du

xviii^e siècle, leur art se raidit et s'alourdit. Comme André Chénier — avec lequel on lui découvre tant d'affinités de goût et de génie, — Dupré avait toujours des « pensers modernes ». A côté de lui, après lui, la mode est de se faire une âme romaine.



Enlargement of Head of Liberty, by A. Dupré.

« C'est alors le règne victorieux de Louis David ; c'est le grand carnaval gréco-romain du Premier Empire. Dupré doit quitter la charge de « graveur général des monnaies ». Son Bonaparte, c'est encore le petit Corse aux cheveux plats. D'autres seront chargés de « Césariser » à la façon romaine, la figure du consul, puis de l'empereur. »

BIBLIOGRAPHY. — Charles Saulnier, *Augustin Dupré*, Paris, 1894. — R. Marx, *Les Médailleurs français*, Paris, 1897. — Charles Blanc, *Notice sur la vie et les ouvrages d'Augustin Dupré*, Paris, 1870. — W. S. Appleton, *Augustin Dupré and his work for America*, Cambridge, 1890. — Dr F. P. Weber, *op. cit.*

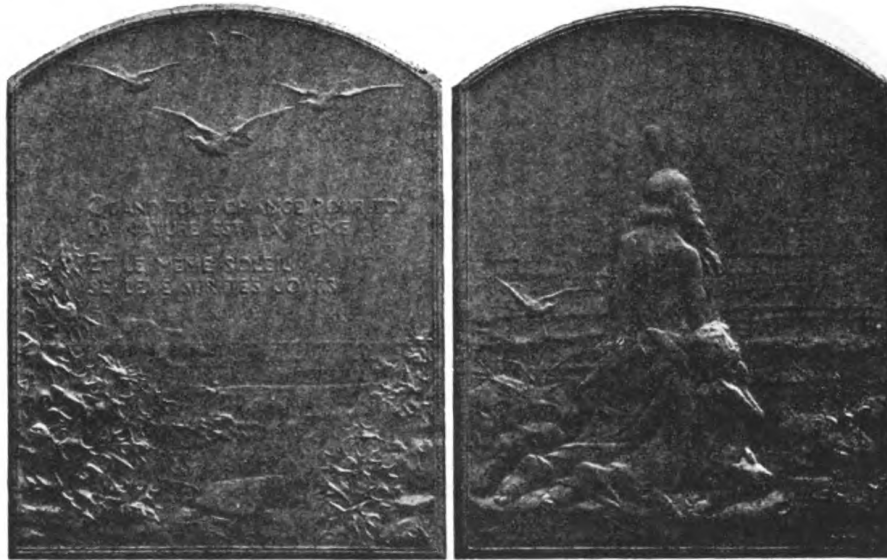
DUPRÉ, FÉLIX (*French*). Die-sinker and Medallist at Liège, circa 1830.

DUPRÉ, GEORGES (*French*). Contemporary Medallist, born at St Etienne on the 24. October 1869 ; pupil of J. G. Thomas and O. Roty. He studied at the Ecole des Arts industriels of St-Etienne, later under Claudius Marioton, O. Roty and J. G. Thomas.

In 1896 he obtained the first Grand Prix de Rome ; Medal of the third class at the Salon of 1895 ; Medal of the second class of 1901. M. R. Marx illustrates in "*Les Médailleurs contemporains*" a beautiful plaque entitled "Meditation", by him. This medal is also mentioned in *Revue de l'Art ancien et moderne*, 1898, II. Another

plaque, entitled "Salut au soleil" presents an old shepherd and a child kneeling at the sea-side before the rising sun, and is the best work of the two. It is illustrated in *Art et Décoration*, Aug. 1899.

By him are also : Hector Berlioz, 1903 ; — Alma Parens ; — Redemption ; — Union des Sociétés de Tir de France ; — Religious Medal ("admirable médaille où l'artiste a évoqué l'essor du christianisme sur les ruines du monde païen, œuvre d'une conception très personnelle et d'une exécution très heureuse") ; — Mayor, engraver ; — Mouquet, musician ; — Youth of Bacchus (after J. Lefebvre) ; — Cupid and Butterfly ; — Enigma (plaquette) ; — Portraits of the Artist's Parents ("c'est dans le portrait de ses parents qu'il a mis le plus d'accent ; on y devine l'émotion attentive qui a dû animer l'artiste et le soutenir dans son travail") ; — La Médaille, &c.



Salut au soleil, by G. Dupré.

M. Dupré is a descendant of the celebrated medallist of the French Revolution.

BIBLIOGRAPHY. — *Letter from the Artist.*

DUPRÉ, GIOVANNI (*Ital.*). Sculptor of French origin, born at Sienna on the 1st of March, 1817. His father was an *intagliatore*, or wood-carver, and with him the young artist learnt the first elements of sculpture. Dupré died on the 10th of January, 1882. His principal works are : Abel (in the Pitti Palace) ; — Allegorical Tazza ; — The Ferrari Monument in San Lorenzo ; — Statue of Sappho ; — The Cavour Monument in Turin ; — Statues of Pope

Pius IX., Victor Emanuel II., Raimondo Lullo, and St Francis of Assisi, &c. The artist executed Portrait-medallions in clay and bronze; amongst them one of Dr Virchow, Berlin, 1873.

BIBLIOGRAPHY. — Henry Simmons Frieze, *Giovanni Dupré*, London, 1886.

DUPRÉ, GUILLAUME (*French*). Sculptor, Medallist, and Coin-engraver, born at Sissonne, near Laon, in 1574, died on the 8th of June, 1647. He married in 1600, Madeleine, the daughter of his master, the sculptor Barthélemy Prieur, who, like him, belonged to the reformed religion. As early as 1597, Henry IV., pleased with the medal representing him as Hercules with Gabrielle d'Estrées on R., gave him the title of Sculptor in ordinary to His Majesty, and Dupré records in the following terms his august patron's appreciation of him : « En la gentillesse et la grâce de



Cosmo II. de' Medici and Maria Magdalena of Austria.

l'ouvrage qui lui fut présenté, ayant reconnu que Dupré promettait quelque chose de grand et de hardy s'il estoit employé à la sculpture, cela meut Sa Majesté de le rétenir à son service et de luy donner logis au Louvre et cent escus d'appointements. » In 1603, the King granted Dupré the privilege to cast his medals himself, in gold and silver, in the Gallery of the Louvre, and by an order of the 7th of October 1604, named him to the post of « Conducteur et contrôleur général en l'art de sculpture sur le fait des monnoies et revers d'icelles », an office created by Charles IX. in 1572 in favour of Germain Pilon, and his male descendants. Jean Pilon, who had succeeded Germain, opposed the new nomination, so that the King was obliged to reinstate him, in conjunction with Dupré. On the death of Pilon in 1607, Henry IV. raised the salary of his « cher et bien-ami sculpteur » to 800 livres.

Besides the beautiful medals, of which no less than sixty are known, Guillaume Dupré has also executed a large medallion representing Henry IV. and Marie de Medicis (in the Bibliothèque Nationale), a bronze medallion of Brulart de Sillery, Chancellor of France (in the Louvre), and a bust in marble of Dominique de Vic, Viscount of Ermenonville. M. Germain Bapst attributes to the artist a bust in wax of Henry IV. (in Chantilly Castle). Dussieux, in *Artistes français à l'étranger*, mentions as the work of the sculptor a statue in bronze of Victor Amadeus I. of Savoy (in the Royal Palace at Turin), and it appears, on the authority of the late M. Chabouillet, that Dupré also practised the art of gem-engraving. In *Guillaume Dupré, graveur en pierres fines*, 1875-1880, several intagli are described bearing the initials G.D.F. The most important of these is the portrait of Maurice of Nassau, Prince of Orange (*illustrated*). It is probable that several unsigned camei and intagli, engraved by order of Henry IV., at the end of the sixteenth and beginning of the seventeenth centuries, are the work of G. Dupré.



Guillaume Dupré as a medallist is one of the greatest artists of the French School. He was the first to apply the art of sculpture to medal-engraving, and has risen to the height of the Italian Masters of the Renaissance. Larousse says of him : « Le côté le plus saillant de son talent est une ampleur majestueuse qui donne à ses œuvres une allure pleine de grandeur et une harmonie parfaite. Ses sujets sont traités avec élévation et noblesse, ses portraits présentent un caractère approprié au personnage; on y trouve le modelé, la ressemblance et la vie. C'est principalement dans les médaillons fondus qu'éclate la majesté du faire de l'artiste, qui a pu être égalé par quelques Italiens de la Renaissance, mais n'a pu être dépassé par personne. »

The following medals, which are all cast and nearly all signed, are treated with that perfect mastery and gracefulness which characterise the work of the great French medallist :

1597. Henry IV. and Gabrielle d'Estrées, their busts on either side (signed **G. D. V. F.**); — Henry IV., obv. only; — Gabrielle d'Estrées, Duchess of Beaufort, 1572-1597, Bust to l. (signed : **D.**); — 1600. Henry IV.; Bust to l. **R.** PAR. VBIQVE. POTESTAS. Diana (**R.** by Leone Leoni); — Henry IV., Bust to l. **R.** COGITATIO MEA, &c. (**R.** by Pompeo Leoni); — Henry IV., Bust **R.** VINCES · ROBVR · ORBIS. Hercules (an allusion to the retaking of the Marquisate of Saluzzo from the Duke of Savoy); — François de Bonne, Duc de Lesdiguières, Marshal of France, † 1626; — Balthazar de Villars, 1559-1629; — 1601. Henry IV. and Marie de Médicis, Busts on either side (signed **G. D. P.**); — Marie de Médicis;

— Henry IV. and Marie de Médicis, Busts conjoined *R.* HIS. OR-
BEM. VINCVLIS. REGENT. 1601. Shield of arms; — Claude d'Ex-
pilly, seigneur de Voiron, 1561-1636; — Jérôme de Villars, Arch-
bishop of Vienna, 1599-1626. *R.* ΚΡΑΤΑΙΑ·ΩΣ. &c.; — Another
R. SPES·BONA·DAT·VIRE; — Antoine Guiot, seigneur de
Charmeau et d'Ansac, Provost of the Paris merchants, 1600-1602
(2 var.); — 1603. Henry IV., Marie de Médicis and the Dauphin
R. PROPAGO·IMPERI. (a medal on which the artist represented
the King and Queen under the features of Mars and Pallas contract-
ing an alliance; it was issued on the birth of the Dauphin and
marks the zenith of Dupré's art); — Others, varieties (3); —
Henry IV. and Marie de Médicis, Busts conjoined *R.* HEVS·
SEMEN· &c. Monogram; — 1605. Henry IV., Marie de Médicis
and the Dauphin (3 var.); — Philip William, Prince of Orange,
Count of Nassau, 1584-1618; — Henry IV., Bust to l. *R.* NOBIS·



Portrait-medal of the Duke of Sully, by G. Dupré.

HAEC·OTIA·FECIT. Fountain; — Another *R.* PAGE·VIGENT·
ARTES. Pegasus on the summit of Mount Parnassus; — Another,
R. TECTA·SECVRA·PARAT. Turreted female figure (Architec-
ture); — 1609. Henry IV., Bust to l. *R.* Female figure within scenery;
— Another, *R.* Monogram LAR; — 1606. Henry IV., Portrait-
medallion (signed : G. DVPRÉ. 1606); — Others, varieties (2); —
1606. Henry IV. and Marie de Médicis, Busts on either side; —
1607. Jean Louis de Nogaret de Lavalette, Duke of Epemon, 1555-
1642; — Maximilien de Béthune, Duke of Sully, 1560-1641
(illustrated); — Charles de Gonzague, Duke of Nevers, 1601-1637;
— Henry IV., Portrait-medallions, uniface (sev. varieties, with
different legends); — 1610. Louis XIII. Bust to r. *R.* ORIENS·
AVGVSTI, &c., Marie de Médicis, as Pallas; — 1611. Louis XIII.
and Marie de Médicis; — Louis XIII., Portrait-medallion; —
Henri de Bourbon, Prince of Condé (1588-1646) and Charlotte

Marie de Montmorency (3 var.); — 1612. François IV. de Gonzague, Duke of Mantua; — Marc Antonio Memmo, Doge of Venice, 1612-1615; — Maffeo Barberini, Cardinal, 1606-1623 (Pope, as Urban VIII., 1623-1644); — Cosmo II. de' Medici, Grand Duke of Tuscany, 1609-1621 and Maria Magdalena, Archduchess of Austria (*illustrated*); — 1613. Francesco de' Medici; — Francesco de' Medici and Maria Magdalena of Austria; — Christina of Lorraine, consort of Ferdinand I. de' Medici (signed : G. D. P.; 4 var.); — Nicolas Brulart de Sillery, Chancellor of Navarre in 1603, Chancellor of France, 1607; — 1615. Marie de Médicis R. SERVANDO·DEA·FACTA·DEOS. A vessel tossed in the gale; — Another, R. VEL·VISCERA·NVDET. Cock; — Another R. ILLA·IMMOTA·MANET. Nude female figure helmeted; — Pierre Jeannin, 1540-1622, King's Councillor; — 1620. Charles de Valois, 1573-1650; —



Portrait-medallion of Marie de Médicis, by G. Dupré.

1623. Louis XIII. and Anne of Austria (2 var.); — 1621. Louis XIII. R. PRO·REGNO·ET·FIDE; — 1622. Nicolas de Verdun; — 1623. Louis XIII. R. Justice seated; — Another, dated 1626; — 1623. François de Bonne, Duc de Lesdiguières; — 1624. Louis XIII. R. ABSQVE·TVIS·STARET·INANIS·AQVIS. Vessel; — 1624. Marie de Médicis, Bust to r. R. LAETA·DEVM·PARTV (*illustrated*); — Another R. CRESCVNT·DVM·FLORENT; — Another, Portrait-medallion, no R.; — Michel de Beauclerc, Councillor of state (2 var.); — 1627. Louis XIII., on the Building of a Church; — Armand Jean Duplessis, Cardinal Richelieu (2 var.); — Antoine Ruzé, Marquis d'Effiat et de Longjumeau; — 1630. Charles Duret, seigneur de Chevry (at the Montigny Sale, Paris, 26. May 1899, a specimen realized 4.700 francs); — 1630. Marshal d'Argencour;

L. FORRER. — *Biographical Notices of Medallists.* — I.

— Jean de Caylar de Saint-Bonnet, Marquis de Toyras, 1585-1636, Marshal of France; — 1635. Christine de France, Duchess of Savoy, Queen of Cyprus; — Henri de Maleysic, Governor of Pignerol, 1635; — 1631. Victor Amadeus I., Duke of Savoy (3 var.); — Claude d'Expilly, 1561-1636. R. NEC·GEMERE·CESSABIT.

Not mentioned by Mazerolle, but generally attributed to Guillaume Dupré are the following works: Charlotte de Montmorency, Portrait-medallion; — Connétable Albert de Luynes; — Chancellor Aligre; — Méri de Vic, Keeper of the seals; — P. Séguier; — Marshal Bassompierre; — Henri de Rohan; — Prince of Leon; — Duke of Epéron; — De Loménie; — Simon Vigor; — Pierre Maridat; — President Jean Luillier; — President Nicolas de Bailleur; — Jacques Boileau; — Marguerite d'Etampes; — St. Francis of Assisi; — Gaston d'Orléans; — Jean Héroard, seigneur de Vaugrenuse (of whom there is also a large Portrait-medallion by Dupré, in the K. K. Museum für Kunst und Industrie at Vienna), &c.

M. Fernand Mazerolle, the eminent writer, has, in his notice of G. Dupré for the *Grande Encyclopédie*, made the following remark: « Par l'importance de son œuvre, par la variété de sa facture, par la valeur artistique de la plupart de ses médailles, G. Dupré mérite la première place parmi les médailleurs français. Il ne le céderait qu'à Germain Pilon si toutes les médailles assignées à celui-ci étaient d'une attribution indiscutable. Il est sans hésitation possible très au-dessus des autres médailleurs français, et, quoique inférieur aux maîtres italiens du xv^e siècle, égal ou supérieur à ceux du xvi^e. »

In *Médailleurs français*, we find further interesting particulars on this celebrated French Medallist: "A. Chabouillet a considéré les initiales G D F (ecit) qui se trouvent sur une intaille en saphir représentant Maurice de Nassau, second fils de Guillaume le Taciturne (Cabinet de France), comme celles de Guillaume Dupré. Il a rapproché de cette intaille une petite médaille à bélière, qui semble en avoir été le modèle. Il se peut que cette pierre ait été gravée par le médailleur, — la signature G.D.F. se trouvant sur plusieurs de ses œuvres, — mais il nous semble que la petite médaille, d'un mauvais style d'ailleurs, doive être plutôt attribuée à un artiste étranger; suivant la tradition, ainsi que le rapporte Van Loon, elle aurait été portée le lendemain de la mort de Maurice de Nassau par tous ceux qui assistèrent aux funérailles.

"L'œuvre considérable de Guillaume Dupré, médailleur, peut être divisée en trois périodes nettement distinctes. Pendant la première, qui va de 1597 à 1611, ses médailles ciselées et fondues brillent en quelque sorte des derniers reflets de cette belle Renaissance française, si sobre dans les détails, si élégante dans les formes. La seconde correspond à un séjour de deux ou trois ans en Italie (1611-1613); les médailles qu'il fit à cette époque sont tellement imitées des Italiens,

qu'on hésiterait, sans la signature qu'elles portent, à les attribuer à notre maître. Dès la fin de l'année 1613, l'artiste est rentré en France, mais il a gardé une impression très vive de la Renaissance italienne et ses productions de la troisième période se ressentent fortement de cette influence étrangère.

“ En dehors des médailles fondues qui constituent son œuvre propre, Guillaume Dupré dut, en qualité de contrôleur général, fournir fréquemment, tant au tailleur général qu'aux autres graveurs, le modèle en cire de l'effigie royale, pour les poinçons des pièces frappées. Nous l'avons fait remarquer en parlant de Nicolas Briot.

“ Par l'importance de son œuvre numismatique, par sa haute valeur artistique, Guillaume Dupré peut être considéré comme le plus grand médailleur français. Il ne le céderait qu'à Germain Pillon, si ce dernier n'avait pas été presque exclusivement qu'un sculpteur.

“ Il est un des derniers représentants de la Renaissance française et il sut unir, après avoir subi l'influence italienne, la puissante expression des maîtres de la Péninsule au charme, au goût pur et délicat de l'art national.

“ De son mariage avec Madeleine Prieur, Guillaume Dupré eut cinq enfants, deux filles et trois fils : Jacques, Paul et Abraham. Ce dernier, né en 1604, fut le seul qui suivit la carrière paternelle ”.

The dies for the coinage of Henry IV. and for that of the minority of Louis XIII. were engraved from types furnished by G. Dupré to the Engravers-general of the coins, who were Philippe Danfrie, Senior and Junior, and Nicolas Briot. These types are very remarkable and the dies are preserved as monuments of the monetary art.

Some authors, as Lenormant in *Trésor de Numismatique et de Glyptique*, have given to Dupré the Christian name of George, and others, like Bolzenthall have concluded that there were two medallists, Guillaume and George Dupré. The error arises from the fact that certain medals are signed *Georgius Dupré*, although most of the medallist's works bear the signature **G. DUPRÉ**, or **GUIL. DUPRÉ**. There is no doubt whatever that the medals signed George and Guillaume are all by the same artist, who possibly may have borne both Christian names.

The collections of the Bibliothèque Nationale and the Paris Mint possess beautiful specimens of Dupré's work, as well as a number of the original dies engraved by this celebrated Master, of whom France has a right to be proud.

M. Natalis Rondot, another well-known critic, expresses his opinion on Dupré as follows : « Dupré n'a pas eu d'égal ; fierté et distinction, correction et finesse, sincérité et souplesse, habileté dans l'exécution, perfection dans la fonte, il y avait de tout dans son génie, même des audaces qui furent toujours heureuses. »

BIBLIOGRAPHY. — Jal, *Dict. crit. de biog. et d'hist.*, 1872, p. 518. — J.-J. Guiffrey, *Nouv. Arch. de l'art français*, 1872, p. 178; 1876, pp. 172-224. — Dus-sieux, *Les artistes français à l'étranger*, 1876, p. 510; — A. Chabouillet, *Bulletin de la Soc. de l'histoire de l'art français*; 1875, pp. 37-46. — Idem, *Nouv. Arch. de l'art français*, 1881, p. 182-189. — Idem, *Guillaume Dupré, graveur en pierres fines*, 1875-80. — E. Babelon, *La Gravure en pierres fines*, 1894. — Idem, *Camées de la Bibliothèque Nationale*, 1897. — E. Fleury, *Guillaume Dupré de Sissonne*, 1882. — L. Gonse, *La Sculpture française*, 1895, pp. 148-150. — S. Lami, *Dictionnaire des Sculpteurs de l'Ecole française*, 1897. — Bolzenthalt, *Kunstgeschichte*, &c. — Ed. Fleury, *Guillaume Dupré de Sissonne, statuaire et graveur en médailles*, Laon, 1883. — *Grand Dictionnaire Larousse*. — Mazerolle, *Guillaume Dupré, Grande Encyclopédie*. — *Médailleur de Jean Héroard*, par G. Dupré, *Revue numismatique*, 1893. — F. Lenormant, *Trésor de numismatique et de glyptique*. — J. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — Dr E. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900. — J. Guiffrey, *G. Dupré, sculpteur et médailliste*, *Nouv. Arch. de l'Art français*, etc., 1872. — Mazerolle, *Les Médailleurs français*, 1902.

DUPUIS, DANIEL JEAN-BAPTISTE (*French*). Medallist, born at Blois on the 15th of February, 1849; died at Paris, on the 14th of November, 1899. He was received at the age of sixteen at the Ecole des Beaux-Arts, and obtained three years later the



second Prix de Rome for medal-engraving; at the same time he was selected to the post of Drawing-master at the Municipal Schools of Paris. In 1872, he won the first Grand Prix de Rome. During his residence at Rome, the artist executed the portraits of his

colleagues at the Villa Medici, and since his return to Paris, he has been a constant exhibitor at the Salons in the four sections of medal-engraving, sculpture, painting and drawing. The Medallions executed at Rome, amongst which that of M. Luc Olivier Merson is especially worthy of notice, are cast by the process known as *cire perdue*, and present the appearance of the Italian medals of the fifteenth century. The medallist was awarded a medal of the third class at the Salon of 1877 and obtained subsequent prizes in 1879, 1883, 1889, 1894 and 1897 at various exhibitions in Paris, Amsterdam, Antwerp, Brussels, &c. He was, since 1881, a Knight of the Legion of Honour and Academy Officer, and in 1898, he was promoted to the rank of Officer of the Legion of Honour.

His untimely and tragic end adds sympathetic interest to the memory of this great artist. He was shot dead by his wife, who subsequently committed suicide. It was known that M^{me} Daniel Dupuis, who was forty-five years of age, or some six years younger than her husband, had for some time past suffered from nerv-



French 10 Centimes.

ous disorders, and at times lost her reason. She had during these periods expressed to her husband the fear of dying before him. On the 14th November 1899, whilst M. Daniel Dupuis was asleep, his wife shot him dead with a revolver, and then took her own life with a second bullet from the same weapon.

Besides his medallic works of which a full list follows, M. Daniel Dupuis is the author of statues and bas-reliefs for the Paris Hôtel de Ville. *Le départ pour Cythère*, *Chloe à la Vasque*, the Frieze of the Theatre of Morlaix, &c., are amongst his most conspicuous works of sculpture.

The artist engraved the new Cent for Indo-China, and the present bronze coins of the French Republic.

LIST OF STRUCK MEDALS

1877. M^{me} V. F. Dupuis ; — Prize Medal for the School of Albert le Grand, at Arcueil ; — 1878. Jules Cavalier, statuary ; —

Inauguration of St Joseph's Church at Paris; — 1879. Jules Grévy, President of the Republic; — The French Republic and the City of Paris; — Universal Exhibition of 1878; — 1880. Municipal Council of Paris (3 types); — Art Exhibitions in the Country; — 1881. Th. Ballu, architect; — E. Guillaume, statuary; — Choral Competition of the City of Paris; — 1882. Loan of 1871 for the Liberation of the Territory; — Tribute of the City of Paris to Savorgnan de Brazza; — Jeton of the Society of Architects of the Aisne Department; — 1883. Cardinal Bonnechose; — Public Assistance; — Expedition of the Talisman; — International Exhibition at Amsterdam, 1883; — 1884. The Council of the Seine Arrondissement; — General Council of the Seine Département; — The Chamber of Deputies; — 1885. Horse Show; — The St Quentin Carabineers; — Award Medal of the Société des Artistes français; — Head of Ceres; — 1886. Tonkin War Medal; — 1887. Nicolas Leblanc, chemist; — 1888. Syndical Chamber of Mechanics, &c.; — 1889. Commemorative medal of the 1889 Universal Exhibition (2 var.); — Universal Exhibition of 1889; — The French Republic receiving the Argentine Republic at the Exhibition; — City of Paris; Centenary of 1789; — General Secretaryship of the Right in the Chamber of Deputies; — 1890. Centenary of the French Revolution; — Municipal Council of Paris; — Mining Company of Aniche; — 1891. Award Medal of the Exhibition of Quito; — Head of the French Republic; — 1892. Award Medal of the Seine Département: 1. Music. 2. Agriculture. 3. Firemen, &c.; — 1893. Inauguration of Cardinal Bonnechose's Tomb; — Dahomey War Medal; — Fine-Art Academy at Philadelphia; — 1894. The French Alliance; — Award Medal of the Department of Seine-et-Oise; — 1895. P. Doumer, Finance Minister; — E. Vuillemin, engineer; — General Council of the Gironde; — 1896. Laying of the First Stone of the Alexander III. Bridge at Paris; — French League for Public Teaching; — French Motor Car Club; — 1898. Henry Boucher, Minister of Commerce; — Universal Exhibition of 1900; — The Spring.

CAST MEDALS & PLAQUES

1870. Robinson; — 1871. Jouve; — 1873. Ch. Bayet, member of the Ecole d'Athènes; — L. Bernier, architect; — P. J. Blanc, painter; — Ch. L. F. Dutert, architect; — F. Lematte, painter; — H. Maréchal, composer; — Antonin Mercié, statuary; — L. Olivier-Merson, painter; — G. Salvayre, composer; — Chloe at the Fountain; — 1874. L. P. Boutelié, engraver; — Ernest Hébert, painter; — M^{me} A. Lematte; — M^{me} Maccarini; — A. Morot, painter; — A. Thomas, architect; — M^{me} X.; — 1875.

Ch. P. Bellay, engraver; — G. Bloch; — Collignon; — F. Lematte, painter; — 1876. M^{me} de Brimont-Brissac; — J. B. Daniel Dupuis, sculptor; — Elisée Dupuis, architect; — Etienne Dupuis, painter; — Ch. P. A., marquis de Franclieu, senator; — A. F. Sturel; — 1877. L. Cazalas, senator (3 var.); — J. C. Chaplain, medallist; — M^{lle} Demazures; — J. F. Ch. Dufay, senator; — M^{me} F. Dupuis; — Antoine Garnier-Pagès; — M^{me} M. A. H. Jacquemart; — Father Lacordaire; — A. E. Deloire; — M^{me} M. C. Michaux; — Etienne L. Michaux; — A. J. Pastré; — M^{lle} D. M. Prigniet; — F. Ratisbonne; — 1878. P. J. Cavelier, sculptor; — L. A. Danhäuser, musician; — Father Alph. Alb. Houllès, Dominican; — J. Jamain; — M^{lle} A. M. Michaux; — A. N. L. Michaux; — M^{lle} A. O. Pastré; — Inauguration of St Joseph's Church at Paris; — 1879. Roger Ballu; — Ch. A. Carlier; — M^{me} Carlier; — Th. Charpentier, architect; — M^{me} Constantin; — L. Cosnard, Mayor of the XVIIth Arrondissement of Paris; — M^{me} E. Danhäuser; — M^{me} Deloire; — M^{me} Henriette Dupuis; — Jules Grévy, President of the French Republic; — L. E. Hamel, Municipal councillor of Paris; — M^{me} de Heredia; — M^{lle} de Heredia; — J. A. Pephau; — Dr P. L. Quarante; — R. M. Romand; — N. H. Trianon, librarian of the Library of St^e Geneviève; — Ch. Trotin, engraver; — The French Republic and the City of Paris; — Art exhibitions in the Country; — 1880. General de Alta-Villa; — M^{me} Roger-Ballu; — A. Constantin; — G. de Douville-Maillefeu, deputy; — Ch. Duhamel; — S. de Heredia; — M^{me} M. M. Hess; — N. Prosper Larue, sculptor; — M^{me} Larue; — G. Linget, civil engineer; — R. de Montmeyan; — Alexis Pauraux; — A. Pephau; — M^{lle} Emma Picard; — Etienne Plou; — M^{me} L. E. Quarante; — E. A. Ph. Rigaud, member of the Paris Municipal Council; — A. R. Fr. Souviron; — Paris Municipal Council; — 1881. Zacharie Astruc, sculptor; — Th. Ballu, architect; — Dr A. Bernard; — M^{me} M. E. Cazalas; — P. A. Chapu; — O. Chéron; — Dr Paul Claparède; — J. Cosnard; — M^{me} J. Dupuis; — Dr Edouard Fieuzal; — E. Guillaume, member of the Institute; — Simon Hauser; — E. Rhein; — M^{me} Romand; — Choral Competition of the City of Paris; — 1882. J. Bozerian, senator; — A. Hauser, hydrographic engineer; — Dr A. Humbert; — E. Lisbonne, Director of Naval Constructions; — Abbé Anselme Miquel; — Charles Quentin; — A. Renaud (2 var.); — Romieu; — André Ruau; — Loan of 1871 for the Liberation of the Territory; — 1883. M^{me} A. Bernard; — Cardinal Bonnechose; — M^{me} E. A. Cosnard; — G. Duval, architect; — Fr. Hermel, engineer; — E. P. Tasset, medallist; — Public Assistance; — Expedition of the Talisman; — Victory (2 var.); — 1884. M^{me} Chatelin; — Dr J. B. Fonssagrives; — Fr.

Hattat; — E. Monteil; — R. Odinet; — M^{me} Odinet; — General Council of the Seine Department; — Chamber of Deputies; — 1885. Th. Ballu, member of the Institute; — E. Dufour; — H. Guiraud; — Dr J. A. Laboulbène (2 var.); — H. Le Roux; — M^{me} Pastré; — C. Reeb; — M^{me} Louise Ruau; — Horse Show; — Award Medal of the Société des Artistes Français; — Ceres; — 1886. Ch. Beauquier, deputy; — E. Courbet; — Em. Durier; M^{me} M. J. Durier; — J. Hachet-Souplet, architect; — Eugène Mouchon, medallist; — A. Pephau; — Ed. Prillieux, senator; — M^{me} M. Prillieux de Verneuil; — War Medal of Tonkin; — 1887. Albert Ballu, architect; — M^{me} Marguerite Ballu; — F. Barrias, statuary; — A. Bonhour; — M^{me} M. A. Cosnard; — G. E. Delabarre; — Charles Floquet, President of the Chamber of Deputies; — Nicolas Leblanc, chemist; — H. Le Roux; — M^{me} Berthe Monteil; — André Ruau (2 var.); — 1888. E. Berthaut; — M^{me} A. Courbet; — M^{me} Delarue; — J. A. Dupont, engineer; — Em. Durier; — M^{me} H. Floquet (2 var.); — M^{me} L. Hamel; — Denis Papin; — J. L. André Ruau, Mint-master General; — M^{lle} M. Thomas; — 1889. Charles Beauquier, deputy; — M^{lle} Maria Deraismes; — E. Guillaume, member of the Institute; — Roger Marx; — Joseph Ruau; — Wisdom and Genius; — Fame; — Universal Exhibition of 1889 (2 var.); — The French and Argentine Republics; — General Secretaryship of the Right; — 1890. The Nest; — Dîner de la Marmite (*illustrated*); — Centenary of the French Revolution; — Municipal Council of Paris; — Mining Company of Aniche; — Sainte-Barbe; — 1891. A. Alphandery; — H. F. Cabirau; — M^{me} L. Ducuing; — G. Eiffel; — M^{me} Berthe Pelletier; — M^{me} J. M. Ruau; — H. Seligmann; — P. Seligmann; — Quito Exhibition Medal; — Head of the French Republic; — 1892. L. E. Barrias, member of the Institute; — M^{me} J. Beauquier; — M^{me} V. F. Dupuis; — M^{me} J. Daniel-Dupuis; — M^{me} Marie-Hauser; — Roger Marx; — M. Monthiers; — G. Vautrey; — Marriage Medal (2 var.); — Drawing; — Science teaching Horticulture to Youth; — Menu of M. Daniel-Dupuis; — Prize Medals of the Seine Department; — 1893. P. J. Cavelier, member of the Institute; — J. H. Debrousse; — J. A. Déglise; — M^{lle} Maria Deraismes; — M^{me} Anna Feresse-Deraisme; — Jules Janssen, member of the Académie des Sciences; — B. E. Loviot, architect; — M^{me} M. Loviot; — M^{me} Cécile Seligmann;



Madonna.

— Jacques Seligmann ; — The Virgin ; — Fine Art School of Philadelphia ; — 1894. M^{lle} M. Alphandery ; — M^{me} Camille Beurdeley ; — M^{lle} C. M. Beurdeley ; — A. Bonpaix ; — G. Bozerian, deputy ; — M^{lle} Lucie Bozerian ; — M^{me} P. Canet ; — M^{me} L. J. Déglise ; — Marcel Dupuis ; — A. Jacquet, member of the Institute ; — M^{me} R. Laboulbène ; — M^{lle} Anne Le Roux (2 var.) ; — M^{me} J.



Dîner de la Marmite, by Daniel Dupuis.

Tiébaud ; — Menu ; — French Alliance ; — Prize Medal of the Department of Seine-et-Oise ; — 1896. P. Doumer, Finance Minister ; — E. Vuillemin, engineer ; — Pieta ; — General Council of the Gironde ; — The Gironde ; — 1896. F. V. Emmanuel Arago ; — M^{lle} Berthe Dupuis ; — M^{lle} Marie Anatole de la

Forge; — Louis Loviot; — Reading; — Laying of the First Stone of the Alexander III. Bridge at Paris (2 var.); — Dr Louis Cazalas; — Dr A. Bernard; — French League of Education; — Motor Car Club of France (2 var.); — 1897. H. Boucher, Minister of Commerce; — A. Jacquet, member of the Institute; — A. Loreau, deputy; — 1898. Daniel Mourier; — M^{lle} Hélène Mourier; — E. Prillieux, senator; — Universal Exhibition of 1900; — Louis Loviot; — H. Boucher; — Electricity; — Marriage Medal; — 1899. Louis Ernest Barrias; — Horticulture (in connection with this medal, M. Henri Frantz says: "In M. Daniel-Dupuis we find great care for decorative effect, a happy variety of attitude and a vivid sense of humanity." *Magazine of Art*, June 1899, p. 374); — Madonna (*illustrated*); — Menu de M. Daniel Dupuis; — Menu du Dîner de la Marmite (*illustrated*); — Menu de la Femme and Faisan; — Numismatique; — Pieta; — The Alexander III. Bridge; — Souvenir of the Paris Mint: — Médaille de Mariage; — The Virgin; — Horticulture; — The Nest; — Pax; — Savings Bank of Nantes; — Alpine Club; — Insurance Society "L'Union"; — 1900. Numismatic Congress of 1900; — Joan of Arc; — History; — Le Vélo; — 1901. J. B. Dupuis; — 1902. Département de la Seine; — Amour; — National Agricultural Society of France; — Fr. Monod.

The following additional productions of the artist are described by M. Mazerolle in *Gazette numismatique*, 1903: 1872. Spartan Warrior; — The War; — 1876. M^{me} M. Lemer cier; — 1877. The National Will; — 1885. Jean Goujon, sculptor; — 1886. The Tonkin War; — 1887. H. Rolland; — 1891. Drawing; — 1892. H. Le Roux; — The French Revolution; — 1897. L. Herbet te; — 1898. Menn; — Rape of Psyche; — 1899. La Naissance; — Insurance Society "L'Union"; — The New Century; — 1899. Helmeted head; — 1900. Numismatic Congress; — Joan of Arc; — History; — Le Vélo; — 1903. École Lepeletier de Saint Far geau, at Montesson; — 1898. 2 and 1 Centime pieces; — 1874. M. Collignon; — 1882. L. Romieu; — 1886. Eugène Mouchon, engraver; — 1889. Commemorative medal of the Universal Exhi bition of 1889; — 1890. Medal of the Municipal Council of Paris.

M. Daniel Dupuis has also engraved the new Cent for French Indo-China, 1896, and the new French 10, 5, 2 and 1 centime pieces.

The Cabinet des Médailles has added the following of his works to the National Collection in July 1899: Marriage Medal; — Madonna.

As an exponent of the new French Medallie Art this great artist stands only second to such men as Chaplain and Roty, and in some of his beautiful works he has even rivalled them.

The "Revue encyclopédique Larousse" (23. December, 1899) offers the following remarks on Daniel Dupuis : " Les historiens d'art classeront M. Daniel Dupuis immédiatement après MM. Chaplain et Roty ; s'il n'a peut-être pas atteint dans ses portraits à la force de caractérisation du premier et dans ses compositions à la délicatesse émue de l'autre, une part capitale lui revient néanmoins dans la renaissance de la moderne médaille française. On doit à M. Daniel Dupuis environ trois cent cinquante créations de glyptique, d'une invention élégante, d'une exécution aimable ; selon la remarque de M. Roger Marx, ' la variété des groupements et des attitudes, l'aisance à bien remplir le champ, avertissent que l'on a affaire à une imagination particulièrement entendue au décoratif '. La ville de Blois possède, dans le musée installé au Château, la collection presque entière des médailles signées par son illustre enfant ". " Daniel Dupuis avait tous les dons qui rendent facile et agréable le travail : d'une imagination vive, spontanée, le symbole surgissait immédiatement en son esprit, et sa main habile n'avait dès lors qu'à suivre la conception de son cerveau. Aussi ses œuvres, si nombreuses et diverses, se recommandent-elles par une variété, une spontanéité d'un charme extrême. Reprenant une expression appliquée au fécond Claude Monet, on peut dire de Daniel Dupuis qu'il modelait comme l'oiseau chante : naturellement ". (Saunier, *La Médaille contemporaine*, 1901.)

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DUPUIS, LOUIS (*Belg.*). Contemporary Sculptor, whose signature I have observed on Portrait-medals of the composer Peter Benoit, 1901, M. & M^{me} Delbecke (on their Silver Wedding), 1903, and various Prize Medals.

DUQUESNOY, JÉRÔME (*Belg.*). Architect, Sculptor, and Medallist, born at Brussels in 1602, suffered capital punishment at Ghent on the 24th of October, 1654. Only one medal by him is known ; it bears on obv. a portrait of Archduke Leopold William of Austria, and on R. an emblem consisting of a cross, a lion, a sheep, &c. and the inscription TIMORE DOMINI. The signature of the artist : **HIER.DV QVESNOY.F.** on the obv. leaves no doubt as to the authorship of the medal.

BIBLIOGRAPHY. — Pinchart, *Biographie des graveurs belges*, *Revue numismatique belge*, 1858.

DURAFFOUR (*French*). Die-sinker at Lyons, circa 1848. Several medals of the Revolution of 1848 were struck at his establishment ; there is one with portrait of the poet Alph. de Lamartine.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*.

DURAND (*French*). Engraver at the Mint of Dijon, *circa* 1750.

DURAND (*French*). Engraver at the Mint of Strassburg, *circa* 1704.

DURAND, AMÉDÉE (*French*). Medallist, and Editor of Medals of the first half of the nineteenth century. He brought out the "*Series Numismatica Universalis Virorum Illustrium*" between 1818 and 1846, and appears to have modelled or engraved the following medals : Coronation of George IV., 1820; — Death of George IV., 1830; — both signed **DURAND F.** — and Trial of Queen Caroline, 1820; — Lord Exmouth created Viscount after his bombardment of Algiers, 1816, signed **A.D.**

The medals edited by him bear the signature **DURAND EDIDIT.** Durand resided in Paris, and died about the year 1848. His Medallic Series comprises Illustrious Men of all countries, and amongst those medals which are of special interest to English collectors I may mention the following: Roger Bacon; — Henry VIII.; — Shakespeare; — Francis Bacon; — Sir Antony Van Dyck; — William Harvey; — Cromwell; — John Milton; — Thomas Sydenham; — William III.; — John Locke; — William Penn; — Joseph Addison; — Sir Isaac Newton; — William Congreve; — Alexander Pope; — Händel, &c.

Durand had obtained the first Grand Prix for medal-engraving. He is also the author of a marble statue of Sappho, and of a bas-relief, Naval Architecture.

He was Pensionnaire of the French Academy at Rome in 1810. In March 1816, he went to London, where by means of a press borrowed from a button manufacturer, he struck proofs of a medal commemorating the Embarkation of Napoleon at Rochefort, 8. July 1815.

The following artists have worked for Durand : Binfield, Barre, Caqué, Caunois, Gayrard, Henrionnet, Moltedo, Petit, Peuvrier, Rogat, Th. Smith, Vivier, Wolf, &c.

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — Franks and Grueber, *op. cit.* — Chavignerie et Auvray, *op. cit.*

DURAT, GUILLAUME (*French*). Mint-master and Coin-engraver at the Mint of Nancy, in succession to Jean Simier. He was nominated by letters of 22nd of June 1484: "Don de l'office de garde des monnoyes de la duchie de Lorraine, vacant par le trespas de feu Jehan Simier, à Guillaume Durat, aux gaiges, droiz, prouffitz, honneurs, libertez, franchises, prerogatives et esmolument dont les autres gardes ont acoustumé avoir et prendre."

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DURART, PIERAR (*Belg.*). Engraver of Jetons of the fifteenth century. M. de Witte (*Jetons banaux du XV^e siècle*, p. 4) describes several varieties, one of which bears the inscription : PIERAR DURAR LES A FE.

DÜRER, ALBRECHT (*Germ.*). Surnamed the *Father of German Art*. A celebrated Painter, Engraver, Modeller, Sculptor and Architect, born at Nuremberg on the 21st of May, 1471, where he died on the 6th of April, 1528.

I cannot presume, in a work of this kind, to give more than a general idea of this great Master's manifold achievements in the domain of Art, so much the more because his claim as a medallist



Portrait-medallion of Albrecht Dürer, by Hans Betzoldt, after Hans Schwartz.

is but of the slightest. To understand however the vast influence he has exercised upon German and Italian Renaissance Art (Medallic Art included) during the first quarter of the sixteenth century, and after his death, it is necessary to enter into some details which strictly speaking, do not come within the scope of my study.

Albrecht Dürer was descended from a Hungarian family of Eytas, near Jula, but his father, Albrecht Dürer the Elder¹, who was a

1. It is interesting to note that the name of Dürer's father, "Albrecht der Hölper" appears on a document dated 20. Feb. 1470, as Assayer and Inspector of the coins at Nuremberg.

goldsmith, had settled at Nuremberg, after a prolonged residence in the Netherlands. The famous artist was the third child of a family of eighteen; he was first apprenticed to his father, but from early youth showed greater inclination for linework and painting. At the age of thirteen, he executed a portrait of himself, preserved in the Albertine Collection at Vienna, which proves that he had already attained considerable artistic skill. Three years later, he succeeded in completing his far-famed *Via Crucis*. In 1486, he entered the studio of Michael Wohlgemuth, the best painter of Nuremberg at the time, and on his leaving it, in 1490, began a series of travels, which he extended as far as Italy, visiting Venice, working on his way there at Colmar, Augsburg, Innsbruck, and Trent, and returning via Basle and Strassburg. In 1494, his father



Portrait-medallion of Dürer's, wife, by Albrecht Dürer.

arranged a marriage for him with Agnes Frey, the daughter of a Nuremberg merchant. A passage from a letter written by Pirckheimer some two years after Dürer's death has given rise to the legend that this was an ill-starred union, and that the beautiful Agnes, another Xantippe, had been a source of sorrow and grief to him, but Thausing thinks this statement should be received with great caution. Dürer has left several portraits of his wife; one is signed *Mein Agnes*, and another, *Albrecht Dürerin* (1504); he also executed a medallic portrait of her (*illustrated*), which is a remarkable piece of work.

Dürer is described "as a fine specimen of his race; of a commanding figure; noble, courteous in manners, his fine blue eyes

harmonizing with the rich fair hair; his language and voice equally sweet; he possessed a mild, gentle character, a delicate and almost morbid sensibility."

After his marriage, Dürer established himself in his native town, which was then the great centre of German Art. With the collaboration of such assistants and pupils as Hans Leonhard Schäußelein, Hans von Kulmbach, Hans Baldung, and others, he executed many paintings, amongst which are the celebrated triptych in the Royal Gallery at Dresden (Virgin and Child, St Sebastian, and St Anthony) and the first Baumgartner Altar-piece.

The best known of Dürer's earlier works are : 1493, Christ as a child ; — 1494, Death of Orpheus ; — Entombment of Christ ; — 1495, Series of designs on wood, illustrating the Apocalypse ; — 1499, Oswald Krell ; — 1498 and 1500, Portraits of himself ; — 1503, Virgin and Child ; — 1504, Adoration of the Magi ; — Salvator Mundi ; — The Great Passion ; — Life of the Virgin, &c.

In 1505, the artist returned to Venice, where he spent eight months. From his letters, we learn that he became intimately acquainted with Giovanni Bellini, that Raphael exchanged tokens of esteem with him, as did also Lanzi, but that he had the sorrow not to meet with his great master, Andrea Mantegna, of Mantua. If during his sojourn in Italy, Dürer made many friends, it is also whilst there, that the forger, Marc Antonio Raimondi, first saw his works and by his piratical imitations became for him a source of endless troubles. To this period belong several paintings, all bearing the artist's monogram : Adoration of the Magi ; — Christ among the Doctors in the Temple ; — Christ on the cross, &c.

In June 1507, Dürer returned to Nuremberg, and produced in rapid succession several important works : Adam and Eve ; — Martyrdom of the 10,000 Virgins ; — Altar of Heller ; — Virgin and Child ; — The Holy Trinity ; — Virgins ; — Samson overthrowing the Philistines ; — Charlemagne ; — Emperor Sigismund, &c.

From 1512 the artist was attached to the service of the Emperor Maximilian, who, as a great patron of Art, highly esteemed him, and even raised him to the nobility of the empire. An interesting story is told in connection with this monarch. "On one occasion on which Dürer was painting so large a subject as to require steps to reach it, Maximilian, then present, requested a nobleman of his suite to steady it for the artist. This, of course, the nobleman declined to do ; seeing which the Emperor himself attended the painter, and turning round to his ill-advised courtier, thus apostrophized him. — "Sir, understand that I can make Albrecht a noble like and above you ; but neither I nor any one else on earth can make an artist like him." (*Dictionary of Universal Biography*).

Dürer executed a series of important works for Maximilian,

known as the "Triumph". He has left several portraits of his exalted Patron, and this Emperor's Prayer-book, illustrated and adorned by the artist, is an exquisite piece of handicraft.

After Maximilian, Charles V., Ferdinand of Bohemia, and other princes, extended their favour to Dürer, who, versed as he was in mathematics, architecture and military warfare, could give them excellent advice on the subject of fortifications and artillery.

In 1520, Dürer visited the Netherlands; he has left a detailed account of his journey; at Antwerp he met Erasmus, of whom he painted a portrait. His sojourn in the Low Countries had a decided influence upon his style, which underwent a thorough change. Greater simplicity, more harmony of conception, take the place of petty and superfluous details and overcrowded design. Amongst his later works the best are perhaps: Portrait of an old Man (Louvre); — Portrait of Kleeberger (Vienna); — Portrait of Holzschuher (Berlin); — The four Apostles (Munich), &c.

The great artist died during the Holy Week in 1528, at the early age of 57; his tomb still exists at Nuremberg, and bears the following epitaph, composed by Pirckheimer: ME. AL. DV. QUI QCQUID ALBERTI DURERI MORTALE FUIT, SUB HOC CONDITUR TUMULO. EMIGRAVIT VIII *idus* APRILIS MDXXVIII.

On hearing of his death, Melanchthon wrote: *Doleo tali et viro et artifice Germaniam orbatam esse.*

During the latter years of his life, Dürer had manifested great sympathy with the doctrines and progress of the Reformation. He was a great admirer of Luther, and is said to have exclaimed, on learning that he was ill: "O Lord! if Luther dies, who will explain the Holy Gospel to us with such clearness."

The great artist was a keen observer and admirer of nature, and this is the secret of the incomparable charm which fascinates us in his works. On various occasions he recommended his pupils to study carefully Creation's book. To what proportions he did this himself we can gather an idea from the numerous studies of animals, scenery and the human form, due to his pen, and which are preserved at the British Museum, the Uffizzi Gallery, and in the museums of Paris, Bremen, Basle, &c. He wrote: "Carefully observe nature; let yourself be guided by it; do not wander from it by thinking that you will find something better in your own imagination. This is an illusion; Art is hidden in nature; he shall possess it that can draw it out. The more the form of your work corresponds to the living form, the better your work will appear. This is certain. Never think that you can do better than what God has done, for your work is nought compared to the creating power of God... No man can execute a fine figure by consulting only his

imagination, unless his memory is peopled with a multitude of remembrances. Art ceases to be solely the product of individual sentiment; transmitted and learned, it fertilizes itself. The mysterious treasure which one has amassed in the heart's recesses spreads out by means of one's works, of the new creature drawn from one's bosom and to which a sensible form has been given... "To Melanchthon he said once: An ignorant man is like an unpolished mirror."

Such were Dürer's principles of Art.

Dürer has been more widely influential as a designer of woodcuts and engraver on metal than as a painter. M. André Michel, the eminent French critic remarks: "Mais c'est peut-être le burin à la main que Dürer fut le plus vraiment lui-même, et manifesta, avec la plus farouche énergie, la liberté la plus grande et la subtilité la plus profonde, sa pensée et son génie. Au point de vue technique, pour la souplesse du modelé, la finesse et la vigueur des contours, la douceur harmonieuse des planches creusées d'un nombre infini de tailles et jamais fatiguées, il est un buriniste incomparable." The Museums of Munich, Vienna, Stuttgart, Venice, and others, preserve also works of sculpture in wood and stone from his studio. The British Museum possesses one of his bas-reliefs in honestone, representing the Nativity of St John.

Various scientific writings from his pen have come down to us: *The Art of Measuring*, printed in 1525; — *Treatise on the Fortification of cities, castles and boroughs*, 1527; — *Treatise of Proportions*, MDXXVIII, &c.

Dürer's fame, both upon technical and intellectual grounds, is unequalled among German artists. His work is thoroughly national in character. His early style, under the tutelage and influence of Wohlgemuth, when he mainly devoted himself to religious compositions, is perhaps more fantastic, lugubrious, allegoric, sometimes even harsh; his later style is influenced by the Italian masters, Mantegna, Bellini and Raphael; but his art reaches its highest development after the painter's stay in Flanders, where he acquired the secret of soft and fresh colouring so peculiar to Flemish masters. The mysticism of the refined metaphysical, painstaking artist of the early days gives way to the simplicity of nature; distinction, grace, and refinement are blended with the result of ever-progressing artistic perception; of no one better than of Dürer can it be said that his works bear the impress of a great master's mind and hand.

Lt us now consider Dürer's medallic work. Some experts still question whether any medals can be assigned to him with certainty. Notwithstanding von Sallet's admirable papers on the subject, published at various times in the *Zeitschrift für Numismatik*, the

problem is not absolutely solved. The Dürer monogram exists on a large number of works, sculpture, painting, &c. made at a later date by servile imitators who passed off their own productions as those of the great Nuremberg Master.

Erman, on von Sallet's authority, expresses the opinion that only three medals can lay some serious claim to Dürer's authorship in spite of the rather doubtful form of the monogram. At any rate these medals are all by the same hand. Their attribution to him is favoured by the well-known fact that the artist sent in 1508 a Portrait-Medallion of a lady to Frederick of Saxony, of which he cast a second specimen, the first having been lost in transit. Antonio Abondio, in the second half of the same century, freely copied this medallion as Dürer's work.

These three medals are :

1508. Michael Wohlgemuth (Berlin Museum; Collection of Max Rosenheim Esq.).

1508. Dürer's wife (Berlin Museum; *illustrated above*).

1514. Dürer's Father (Berlin Museum). According to Imhoof, *Sammlung eines Nürnbergischen Münzcabinets*, 1782; this medal represents Dürer's friend, Willibald Pirckheimer.



Lead Medallion of Michael Wohlgemuth, by Albrecht Dürer.

Of the Portrait-medal of Michael Wohlgemuth, von Sallet says that he never saw an original specimen. He condemns all those that have come under his notice as later casts of a contemporary copy. The well-known collector of Renaissance Art, Mr. Max Rosenheim, has had the good fortune to meet with what he believes to be an undoubted original, which he has courteously lent me for illustration. The size of this piece is 55 mill. and consequently

larger than the Berlin Museum specimen which von Sallet describes as a reduced copy. This medal presents all the characteristics of early German work, and on the plain reverse side are still visible traces in old handwriting of the name of Michael Wohlgemuth : thus confirming the correct attribution of the portrait and removing suspicion of modern copy.

The medal of Agnes Frey, Dürer's wife, which is illustrated above from one of the two Berlin Museum specimens, is in von Sallet's terms, a genial work far surpassing all similar contemporaneous medallic productions. Later casts are very common ; there is one in the Berlin Museum, and another is described under n° 176 of Dr Merzbacher's "*Kunst-Medaillen Katalog*, München, Mai, 1900".



Portrait-medallion of the Elder Dürer, by Albrecht Dürer.

By most experts, the portrait presented on this medal is accepted as that of Agnes Frey, Dürer's wife. It appears, however, that it does not correspond with other portraits of this lady of a later date. Antonio Abondio, in the second half of the sixteenth century, copied it as the head of Dürer's wife, with the attributes of Venus. The same model seems to have been used by Dürer for some of his Madonnas, and it might be correct to call this portrait, Head of Madonna.

The third medal is generally thought to represent Dürer's father, head in profile, to l., wearing fur cap and coat ; in front, the monogram, and date 1514.

*

The above illustration is taken from Bolzenthalt. A good and probably old cast exists in the Berlin Museum; there was also one in the Addington Collection, 1883. The original model in hone-stone is preserved at Berlin. The portrait corresponds fairly to that given by Dürer of his father on the painting of 1497 in the Pinacothek of Munich. The elder Dürer died in 1502; Dürer must have therefore executed his model from a drawing.

All these three medals bear a distinct stamp of superior work-manship; they are genial studies from nature, notwithstanding the low relief, and to use von Sallet's own expression: "We know of no other artist of that time, who could have done such work as this." From the similarity of work and treatment, one might feel inclined, with Erman, to ascribe to Dürer a beautiful medal with portrait of Jacob Fugger. There is also a medal of the Elector of Brandenburg, Joachim I., which was executed, it is said, after a drawing by Dürer. The artist's monogram appears further on a



Portrait-medal of Albrecht Dürer.

Portrait-medal of Luther, 1526, of which Bolzenthalt gives three sizes, but which certainly, like a multitude of other works, are neither by the artist nor even belong to his time.

Prof. Knackfuss in his recent *Life of Dürer* (Leipzig, 1900) makes the following remarks concerning the medals attributed to Dürer: "Even works of a kind which Dürer had probably never made at all, small reliefs in lithographic stone and portrait-medals, were signed with his monogram and brought into the market as works of Dürer."

In a recent article, *Is Hans Daucher the author of the medals attributed to Albert Dürer?* (Burlington Magazine, VII, p. 455 sqq.), Mr. S. Montagu Peartree is endeavouring to prove that the medals hitherto ascribed to Dürer, — including a fine relief in the J. Pierpont Morgan collection, representing a Nude female, full length, seen from behind, and leaning on a pedestal, — which

are all signed with the Dürer monogram, are most probably the work of the Augsburg Sculptor, Hans Daucher († 1537), although they may have been, and most likely were, executed from designs by the great Nuremberg artist : “ When in 1520 Dürer is asked to furnish a design for a medal in honour of the young Emperor Charles he is recorded to have supplied a sketch on paper, not a model in relief ”.

The question of the authorship of the Dürer medals however still remains open to discussion, and it is possible that Dr Habich of Munich, who will be shortly publishing his views on the subject, may be able to finally settle the question.

Numerous portraits, some contemporaneous, exist of Dürer. One by Hans Schwartz served as prototype to Hans Betzold's fine medal, illustrated above. There is another, on the reverse of which is the bust of the Countess Palatine, Susan, dated 1530. The Friedländer collection contained a fine Portrait-medallion of the artist in box-wood, of 1529; another in the Posony Collection is of very inferior work. A silver specimen of the well-known Portrait-medal of Dürer, of late sixteenth century work, was sold at Frankfort-on-Main, April, 1900, for 935 Marks. The description is as follows :

Obv. IMAGO * ALBERTI * DVRERI * AETATIS * SVAE *
LVI * Bearded bust to r.

Rv. * INCLITA * VIRTVS * M * D * XXVII. Helmeted arms.

This piece came from the Montenuovo and Itzinger Cabinets.

Hans Dollinger (Dachauer?) had executed already in 1532 a profile portrait of Dürer, depicted with long hair, on a stone bas-relief, signed H (now in the Berlin Museum). At Munich may be found also an allegoric representation of a duel between Dürer and Lazarus Spengler (?) before the Emperor Maximilian.

It has already been noticed that Dürer executed his medallions in honestone, and that they were reproduced in metal by the process of casting. The Berlin Museum possesses one of the original stone models, dated 1514, purporting to represent Dürer's father. The technique of early German medals differs altogether from that of Italian medals of the fifteenth and sixteenth centuries. I shall, in studying the work of Pisano, later on, endeavour to describe the process used by the great Italian Masters in the execution of their fine medals, a process which has now been brought in vogue again by some of the modern French medallists. Dürer and his school, Peter Vischer, Peter Flötner, and other German artists of the first half of the sixteenth century, seem to have been the first to realize the value of models in stone for the manifold reproductions of medals or plaques in lead, bronze, silver and gold.

Prof. Dr Konrad Lange in his admirable monograph of Peter Flötner (Berlin, 1897) gives an interesting account of the process of

casting medals, as practised by Dürer, and his contemporaries or followers. It would appear that first of all models were prepared in lithographic stone, which is easy to work and durable. Then from the stone model moulds were produced which served for casting impressions in lead. These lead impressions were eagerly sought after by the goldsmiths who copied them freely. Every goldsmith of the Renaissance possessed a set of lead models; thus we find that Hans Reinhard the Elder bequeathed his lead models (*Bleie und Patronen*) to his sons, 1579. But apparently such lead models were already in use in the fourteenth and fifteenth centuries, as may be seen at the Musée Cluny in Paris and Historisches Museum at Basle.

To Dürer's school, whether influenced directly by him or by his works, belong no doubt Peter Vischer the younger, Hans Krug the Elder, Hans Schwartz, Ludwig Krug, Peter Flötner, Friedrich Hagenauer, Burgmaier, Hieronymus Magdeburger and the whole galaxy of Nuremberg artists who brought German Renaissance Medallist Art to a level, in certain respects, with the best school of Italian fifteenth and sixteenth century Medallists.

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DURIG (Germ.). Author of a medal of the Confederation of Lille, 6. June 1790.

DÜRLEBER, BALTHASAR (Bohem.). Occupied some post at the Mint of Prague, 1584.

DUROUSSEAU, PAUL (French). Contemporary Medallist, who at the Salon of 1905 exhibited a frame containing 33 Plaquettes, Ombres de la Rue.

DUROVERAY, JEAN PIERRE (Swiss). Coin-engraver to the City of Geneva at the beginning of the eighteenth century. Contracts were passed with him on the 28th August 1709, 8th August 1714,

and 27th September 1715. His initials **I. P. D.** appear on the coins issued under him.

BIBLIOGRAPHY. — E. Demôle, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève (1535-1792)*.

DÜRR, ERNST KASPAR (*Germ.*). Die-sinker, and Medallist, residing at Dresden, 1670 to 1680, Zerbst, 1683 to 1692, and later at Stettin and Riga. He executed a number of medals commemorating events connected with the ducal house of Saxony, and in conjunction with his pupil, Martin Heinrich Omeis, he engraved a fine portrait-piece of Duke Augustus, with a view of Weissenfels Castle on R. The Duke paid 100 Reichsthalers for this medal. Dürr was employed as Coin-engraver at Dresden, in succession to Constantin Rothe. His signature **E. C. D.** appears on the following medals: 1675, Duke John George II. of Saxony; — 1676, Completion of Dresden Castle; — 1679, Tenth Anniversary of the granting of the Order of the Garter to John George II.; — Dresden Bird Shooting Fête, 1676, &c. Some of these bear both Dürr and Omeis's signatures.

Dürr seems to have been Mint-master at Diez in 1683. *Vide OMEIS.*

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Palmann, *op. cit.*

DÜRR, JOHANN CHRISTOPH (*Germ.*). Mint-master at Erfurt, 1673-1676, and Weimar, 1677-1684. The coins issued under him bear his initials **I. C. D.**

DÜRRENPERGER, LIENDL (*Austr.*). Moneyer at Vienna, 1471.

DÜRRICH (*Germ.*). Contemporary Medallist residing at Cassel. He has sent some fine medals to the recent Exhibitions of Modern Medals, held at Vienna, and Frankfort-on-Main (1900), under the auspices of the Viennese Numismatic Society. A critic in "Die Moderne Medaille" (Wien, Februar 1900) writes: "Dürrich in Cassel scheint von den deutschen Medailleuren, die unsere Ausstellung beschickten, der "Schärfste" zu sein.

He is the author of a Portrait-medal of Prince Bismarck, and of various other medallic productions.

DÜRRICH (*Germ.*). Banker, and Editor of medals, residing at Zurich, circa 1880-1890. He issued portrait-pieces of Hans Waldmann, General Pfyster, &c. Becoming too well known on account of fraudulent speculations, he suddenly left Zurich, to escape arrest, and has never been heard of again.

DURUSSEL, ÉDOUARD (*Swiss*). Medallist, born at Morges on the 16th February, 1842, died at Préfargier on the 17th May, 1888. When quite young he exhibited uncommon aptitude for drawing, and

at of the age of 14 he was placed in apprenticeship by his parents with an engraver at Zella, near Gotha, where he spent four years. He then visited Berlin, worked there at the Royal Mint for three years, and, on the recommendation of Antoine Bovy, was afterwards engaged in the works of M. Paulin-Tasset at Paris, 1865. In 1867, he came to London, took up a post of engraver, and married an English lady, from whom however he separated after a few years, in consequence of unhappy wedded life. In 1869, Durussel returned to Switzerland, and settled at Berne; the die-sinking business he established there was not at first a prosperous one; domestic troubles and financial difficulties drove the unfortunate engraver to the study of medallic art.

“Durussel’s reputation in his own country is justly merited. His *Schützenthaler* are thoroughly national in character. The subjects he has depicted are taken from scenes in the heroic past of Swiss history and, as some one has said of him, he who is able to produce such fine figures, is not only a great artist, but also a good patriot.”



The Lake Dwellings, by Durussel.

The numerous medals engraved by Durussel between 1876 and 1888, the date of his death, give one an idea of the extraordinary working and creative powers with which this artist was endowed. His *feu sacré* brought him to an untimely end; his brain gave way under the constant fatigue and pressure to which he subjected it. A friend of his, the well-known medallist of Berne, F. Homberg, who, through the courtesy of M. Arnold Robert, State Councillor, has forwarded to me valuable information on Durussel, looks upon him as one of the first medallists of Switzerland, who has had the courage to leave the old routine, the stereotyped ways of classic antiquity, and the hackneyed allegorical compositions, to reproduce nature and life in their various aspects, thus being a forerunner of the now so much admired new style of medallic art. Durussel was no Academician; notwithstanding, he understood true Art; his figures do not show any want of knowledge of anatomy; the compo-

sition is genial, and the execution artistic, graceful, and extremely neat; this engraver's medals reveal a man of uncommon taste and exceptional abilities.

The following are the principal medals and coins engraved by Durussel: Federal Shooting Thaler of Lausanne, 1876; — Fourth Centenary of the Battle of Morat, 1876; — Federal Shooting Thaler of Basle, 1879; — Another, of Fribourg, 1881; — Another, of Lugano, 1883; — Another, of Berne, 1885; — Fifth Centenary of the Battle of Naefelds, 1888; — Federal Choral Festival at Zurich, 1880; — Restoration of Lake Dwellings at Mörigen, Estavayer and Auvèrner (*illustrated*); — Cantonal Tir medal of La Chaux-de-Fonds, 1886 (this medal is considered the artist's master-piece); — Swiss Velo-Club; — Prof. Dr Bernard Studer; — Dr Albrecht von Haller, 1877; — Société vaudoise pour la protection des animaux; — Eaux de La Chaux-de-Fonds, 1887 (signed: **E. DURUSSEL SUCC.**); — J. Niggeler, 1891; — Fête des Vignerons at Vevey; — Agricultural Prize Medal for the Swiss National



Pattern 20 Franc piece, 1871, by Durussel.

Exhibition at Zurich, 1883, &c. These are only a few out of a larger number.

In 1888, Durussel was entrusted with the preparing of the dies for a new coinage of Five-franc pieces, but illness prevented his from bringing the work into execution. In 1871, he had issued patterns for Twenty-Franc pieces, with head of Liberty on obv. and arms on R. (*illustrated*). The dies were destroyed in 1890.

The writer of Durussel's obituary notice in *Alpenrosen*, 3 Juni, 1888, p. 184, remarks: "Durussel's Werke sind sein geistiges Eigenthum. Er brauchte zu seinen Arbeiten nie den Stil eines Andern, er war sich selbst genug. Genial und reich an Entwürfen, selbst vorzüglicher Zeichner, war er auch der Mann, seine Ideen ohne andere Hülfe auszuführen... Er war seinen Arbeitern ein liebevoller Patron, seinen Freunden treu ergeben, ein munterer, geistvoller Gesellschafter, überall gern gesehen. Ein begeisterter Jünger der Kunst, von feuriger Seele, hat er für jene gelebt und gerungen und ist in ihrem Dienste gestorben. Doch seine Werke sollen fortleben. Das Schweizervolk wird den genialen Schöpfer seiner

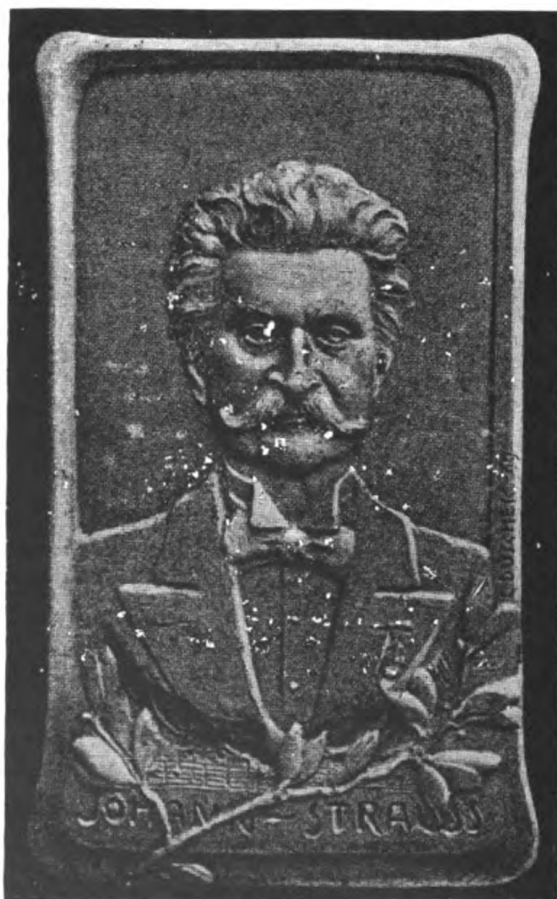
Schützenfestthaler sobald nicht vergessen; Durussel hat sich ein Anrecht auf dessen Liebe erworben."

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DURVIS, MARIE (*French*). Contemporary Sculptor and Medallist. At the Salons of 1879, 1880, 1881, and 1882, she has exhibited fine Portrait-medallions in wax and clay, specimens of which have also been cast in bronze.

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DUSCHEK, L. (*Austr.*). Sculptor and Chaser, residing at Vienna. He was born at Alt Weitra, and trained under Professor Trautzel and Waschmann. The beautiful Portrait-plaque of the recently deceased composer Johannes Strauss (*illustrated*) was executed by this artist



Portrait-plaque of Strauss, by Duschek.

in 1899, and exhibits uncommon abilities. Duschek is at present (1900) on a tour in France to perfect his studies.

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DUSEAUX (*French*). Contemporary Die-sinker, and Publisher of medals, residing in Paris.

DUSSEAULT (*French*). Medallist of the second quarter of the nineteenth century. In 1830 he executed a medal to commemorate the Patriots who fell during the Revolution.

DUSSELDORP, HENDRIK VAN (*Dutch*). Mint-master at Middelburg, 1682-1705.

DUSSERT, C. (*French*). Sculptor, and author of a Portrait-medallion of T. Marion Dumersan, numismatist, and dramatic author, 1842.

DUTHIL (*French*). Mint-master at Bordeaux, from the 11th to the 13th year of the First Republic. Distinctive mark, an antique lamp.

DUVAL, JOACHIM (*French*). Mint-master-general of the French coins, 1624-25.

DUVIVÉ, PIERRE-JOSEPH dit DUFFAULT (*French*) 1759-1788. The name of this Coin-engraver is mentioned in 1779, for having struck copper Sols of 12 Deniers which bore as distinctive mark a sheaf of corn beside the date. This symbol appears on coins issued in Bearn fifteen years earlier. P. J. Duvivé worked at the Mint of Pau from 1759 to 1788.

BIBLIOGRAPHY. — J.-Adrien Blanchet, *Les Graveurs en Béarn*, Dax, 1888. — Do, *Histoire monétaire du Béarn*, 1893.

DUVIVIÉ, PIERRE (*French*). Coin-engraver at the Mint of Pau, in succession to Loyard, 1718.

DUVIVIER, GENDULPHE (*French*). Chaser, and Engraver of seals, residing at Liège in the second half of the seventeenth century. He worked for the Prince-bishop of Liège, Joseph Clement, Elector of Bavaria and Archbishop of Cologne. He was the father of Jean Duvivier.

DUVIVIER, JEAN (*French*). Medallist of the first half of the eighteenth century, born at Liège, on the 7th of February 1687, died in Paris, on the 30th of April 1761. He learned the first elements of engraving with his father, and at the age of eighteen gave himself up to the study of painting. There is a portrait in existence he made of himself four years later, and good engravings after well known pictures of the same period. In 1710, the young artist went to

Paris, where he soon began to draw attention, and was chosen to engrave the King's plate. About 1712, he found a protector and patron in the person of Jean-Baptiste de Valdor, ambassador of the Prince of Liège, at Paris, who gave him the first order in medallic work; this was a commemoration piece of the Treaty of Baden, with portrait of Joseph Clement, Elector of Bavaria, Bishop of Liège and Archbishop of Cologne. In 1714, Jean Duvivier was introduced to M. de Launay, Director of the Mint, who took him in his service. The first medal he engraved for the Mint represents Louis XIV. on horseback. From that period to the time of his death, Duvivier devoted himself almost exclusively to the medallic art. Louis XV., in 1719, selected him to succeed Mauger, and until 1729, the artist was connected with the Medal Mint.

Duvivier is the author of the following medals: 1715, Engagements in the Channel; — 1715, Strassburg fortified; — 1720, Jeton for Buildings; — Trin and Pont de Strure taken; — Campaign of Flanders of 1649; — Peace of Utrecht; — Majority of Louis XIV.; — Ypres taken in 1648; — Lerida taken in 1707; — 1721, Jeton for Buildings; — Taking of Roses in 1645; — Raising of the Siege of Guise in 1650; — 1722, Jetons for Buildings; — Peace of Westphalia; — Campaign of 1712; — Portrait of Louis XV.; — Marriage of the King; — Coronation; — 1723, Death of Louis XIV.; — Surgical Academy of Paris, 1723; — Académie et École de Chirurgie; — 1724, Laureate bust of Louis XV.; — Coronation Ceremony of the King; — 1726, Repression of the Chamber of Justice in 1669; — 1725, Congress of Cambrai in 1721; — Building of a Bridge at Blois in 1724; — Promotion of the Knights of Saint-Esprit in 1724; — Bust of Louis XV. in hunting costume; — Jeton for the King's Buildings; — Bust of the Duke of Bourbon R. Abundance leaning on Peace; — 1726, Education of the King; — Head of the King; — 1727, and 1729, Busts of the King; — 1729, Bombardment of Tripoli, &c. On these medals the artist signed himself *DV* or *Duvivier, f.*, also *J. Duvivier f.* The signature *J. D.* is taken to be that of J. Dollin who was employed at the Medal Mint under Louis XIV. To Duvivier, M. Guiffrey attributes also: Taking of Brisach (1703); — Peace of Utrecht (1713); — Bust of the Archbishop of Cologne (3 var); — Paris Chamber of Justice; — Progress of the King; — Fontarabie taken; — The Plague at Marseilles; — Marriage of the King; — Head of Louis XV. with flowing hair; — Heads of the King and Queen; — Birth of the Ladies of France; — Recovery of the King; — The Regent, Philip, Duke of Orleans; — Birth of the Dauphin; — Birth of the Duke of Anjou; — J. Barthélemy, numismatist; — Academic Society of Surgery, 1731 (2 var.); — Recovery of Louis XV., 1721 and 1728; — Plague at Marseilles, 1723; —

Académie royale de chirurgie; — Illness of Louis XV. at Metz, 1744; — Bust of the King; — Reunion of Lorraine with France; — Don Carlos, King of the Two-Sicilies; — Head of the King wearing laurel-wreath; — Visit of Peter the Great to Paris; — Fall of the Evil Angels; — Bust of Louis XV. crowned with laurel-wreath, &c. Thus the work of Jean Duvivier at the Mint consists of sixty-one medals, the dies of twenty-five of which still exist.

Duvivier exhibited at the Paris Salons of 1737, 1739, 1740, 1746 and 1750. About 1738, the artist quarrelled with Bouchardon, who had hitherto furnished him with most of the subjects from which he engraved the King's medals; on this account he lost the King's patronage, and to earn a living was obliged to take to seal and line-engraving. Of this period dates a medal executed for the city of Rouen, representing Mercury pouring over the town the contents of a horn of plenty. In 1743, Duvivier returned into favour, and in 1747, was entrusted by the Academy of painting and sculpture with the engraving of a medal, or seal, bearing the head of the King, accompanied by the inscription *Protecteur de l'Académie*.

Jean Duvivier is also the author of the following medals: 1715, Society of Merchants; — 1720, Louisburg founded (sev. varieties); — 1711, Guadeloupe fortified.

The work of Jean Duvivier is considerable. He engraved over four hundred dies, amongst which were 17 heads of the King, at various ages, 3 of the Queen, over 200 jetons, which are characterized by his graceful designs, and a number of the reigns of Louis XIV. and XV.

His son, Benjamin, executed in 1798 a Portrait-medal of the artist, which is one of the very few likenesses that exist of him.

Duvivier was the medallist of Louis XV.'s reign, as Warin, his predecessor, was that of Louis XIV.'s, but although the former never attained the high degree of art of the latter, he nevertheless remains one of the greatest medallists of the eighteenth century.

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DUVIVIER, MATHIAS NICOLAS MARIE. *Vide VIVIER.*

DUVIVIER, PIERRE SIMON BENJAMIN (*French*). Medallist, born in 1728, son of Jean Duvivier, died at the age of 91, on the 11th of July 1819. It seems that his father, fearing to be surpassed, did not wish to teach him the medallic art, although he had an avowed taste for it. One night he was caught copying a medal; the young artist was driven from home. Tardieu, an artist and his brother-in-law, took him under his protection, and helped him in his studies. On the death of Jean Duvivier, 30th of April 1761,

Benjamin represented to the King his title to the reversion of the apartments which his family had occupied at the Galeries du Louvre, a concession which was granted on the following 7th of June, since which he date devoted himself entirely to the King's service, and on the 24th of November, 1764, he was elected Medallist to His Majesty, and Member of the Royal Academy of painting and sculpture.

Duvivier exhibited at the Salons of 1769, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1793, and 1798. The following medals are mentioned in the Paris Mint Catalogue as works of this artist : Audience of Zaïd Effendi (1742); — Laureate head of the King (1751); — Alliance with Maria Theresia (1756); — Laureate head of the King (1763); — Equestrian statue of the King (1763); — Bust of the Prince of Condé; — Marriage of the Count of Artois (1773); — Trade between Marseilles and Africa (1774); — Death of Louis XV. (1774); — Statue on the Place Louis XV. (1763); — Statue of Louis XV. at Rheims (1764); — Cathedral of Orleans (1770); — Prize medal for Natural History (1769); — Bust of Armand de Villars (1766); — Prize of the Academy of Marseilles (1766); — Bust of Louis XVI.; — Crowned bust of the King; — Academy of Châlons; — Head of Washington; — Boston taken; — Bust of the King; — Bust of the Queen, 1781 (3 var.); — Battle of Cowpens; — Howard on horseback; — Birth of the Dauphin; — Busts facing of the King and Queen; — Busts of the King and Queen superposed; — Rejoicings at the Birth of the Dauphin; — Prize of the Academy of Dijon (2 var.); — Central Canal; — Peace with England; — The Six Corporations of Merchants delivering prisoners; — Birth of the Duke of Normandy; — Journey of Lapeyrouse and Langle; — Canal of Burgundy; — Prize of the Academy of painting; — Bust of the King; — Royal Watch Manufactory; — The Louis XVI. Bridge; — Jean Duvivier; — The Good Daughter; — Prize for Virtue; — *Artis obstetriciae &c.*, 1784; — François H. Honstet, Paris; — C. M. de l'Épée, Versailles; — Invalides de la Marine, 1773; — Académie et École de chirurgie; — Royal Surgical Academy, 1775; — Louis XVI., The City of Paris; — Louis XVI. makes Paris his residence, &c. These medals are signed : *B. Duviv.*, *Duviv.*, *D. V.*, *B. Duvivier f.*, *Duvivier f.*, *Duv. f.*, *D. v. f.*, &c.

In 1777, Duvivier produced a model for the new seal of the Royal Academy of painting and sculpture, representing Louis XVI., another in 1778, showing a Minerva, besides which numerous medals commemorating the coronation of the King, the births of Princes and Princesses, political events, etc.; he also engraved a series of jetons.

He was the favourite artist of the Court. In 1789, he cut the dies of a beautiful medal on the Entry of Louis XVI. into Paris; that

commemorating the establishment of the Paris Mayoralty, of the same year, bears on obv. a bust of the King by his hand. Two years after, Duvivier was replaced in his post of Engraver of the Coins and Medals, by Dupré, whose artistic taste suited the leaders of the Revolution better. The artist nevertheless displayed continued activity. Of this later period are the following works : 1789, Presentation Medal to J. B. Murget (2 var.); — The Assembly of



Ecu of Louis XVI., by B. Duvivier.



Pattern Ecu constitutionnel, of 1791, by B. Duvivier.

Nobles at Paris; — J. S. Bailly, Mayor of Paris (2 var.); — Lafayette; — Freedom assured; — J. Necker; — Louis XVI., Restorer of French Liberties; — The Paris Commune; — Royal Society of Agriculture; — Double Louis; — Louis of 24 Livres; — Ecu of 6 Livres; — Ecu of 3 Livres; — 24, 12, and 1 Sols; — 2 and 1 Liards (Since 1774, when Joseph Charles Roettiers ceded the office of Engraver at the Mint to Duvivier, the latter had engraved the coinage of France, and he did so until 1791); — 1790, Double Louis; — Louis; — Ecus of 6 and 3 Livres; —

24, 12 and 1 Sols; — 1791, Life-saving Medal; — Double Louis, and Louis; — 6 and 3 Livres (*Ecu, illustrated*); — Sol; — Double Liard; — Various pattern pieces; — 1792, J. B. Réveillon; — Figure of Liberty; — Commemoration of the 10th of August 1792 (2 var.); — Double Louis and Louis; — Ecus of 6 and 3 Livres; — 12 Deniers (2 var.); — 1793, The 10th of August 1793; — Jean Silvain Bailly (2 types); — The Good Daughter; — The Good Mother; — 12 Deniers; — 1796, Prize of the School of Sorèze; — Prize of the Society of Medicine of Paris; — 1797, Bonaparte, Protector of Arts and Sciences; — 1798, Medal of the State Council, Encouragement of Industry; — Abbé de l'Epée; — Washington; — Abbé Barthélemy; — Napoleon First Consul; — Treaty of Campo Formio; — National Column; — Peace of Lunéville, — Coronation; — Marriage of the Emperor; — Campaign of 1809; — Portraits of Napoléon and Josephine, &c.

M. Quatremère de Quincy has expressed his opinion on Duvivier's work as follows : « Les ouvrages de M. Duvivier sont recommandables par une rare habileté d'exécution ; car on sait qu'il possédait à un degré supérieur l'art de tailler l'acier. Mais plusieurs se recommandent encore par des qualités précieuses, par un goût de composition qui caractérise le style de l'époque, et sa tendance au retour vers les principes de l'antique. Nous devons surtout louer M. Duvivier d'avoir connu et respecté les limites de son art, d'avoir su se renfermer fidèlement dans le cercle des convenances que la nature lui prescrit.

« L'art de la composition des médailles consiste à réduire aux moindres termes chaque sujet, chaque action, chaque image, de manière à faire voir, non la partie insignifiante d'un tout, mais le tout clairement signifié par ce qui n'en est que la partie. L'erreur de certaines écoles modernes en ce genre a été de croire que le type d'une médaille devait ressembler à une peinture réduite en miniature. Mais que pourraient être ces prétendus petits tableaux sans perspective aérienne, sans dégradation de ton, sans effet de couleur ? Pour grand que soit le champ d'une médaille, c'est toujours un des plus petits espaces qu'une composition puisse occuper ; et, par opposition, ce sont presque toujours les sujets les plus étendus et les plus nombreux qu'il faut y tracer. De là donc, pour l'artiste, l'obligation de saisir, dans chaque sujet, le motif ou le sentiment qui en est le point central ou capital. De là ce système d'abréviation savante qui ramène chaque composition à sa plus simple expression, pour le sens moral et physique ; mais de là aussi l'obligation de donner aux personnages, aux figures, la valeur de cette langue idéale dont ils deviennent les signes ; et cette valeur consiste dans la noblesse des formes, dans la grandeur du style, dans l'énergie du caractère.

« Nous ne dirons point que M. Duvivier ait atteint à cette hauteur, qui est le but, mais aussi le désespoir de chaque siècle. Il y aurait d'ailleurs quelque injustice à ne pas juger les talents avec la mesure des circonstances qui les ont formés ou modifiés. Or, entre tous les arts, celui du graveur en médailles, s'il participe par des principes communs au sort des autres, dépend, quant à sa destinée, de causes qui lui sont particulières.

« Le sort de l'art des médailles est intimement lié à celui de la politique des Etats. Historien exact, il en présente la situation; et, véridique jusque dans son silence, il constate réellement le caractère et les inclinations des différents règnes. Peut-être quelque jour le nombre plus ou moins grand de médailles serait-il un indicateur assez fidèle du degré de sagesse ou d'imitation de chaque époque. Cet état de tranquillité intérieure et extérieure qui n'admet pas de grands événements, qui ouvre peu de routes aux passions ambitieuses; cet état dont on ne sent le bonheur, comme celui de la santé, qu'après qu'il est passé, fut généralement celui de la France pendant les règnes sous la douceur desquels M. Duvivier fit la plus grande partie de ses ouvrages. Il eut peu de concurrents; et aucun talent remarquable ne lui fit, pendant longtemps, sentir la pointe aiguë d'une dangereuse mais utile rivalité. Car alors, et avant que la Révolution eût décomposé l'ordonnance de l'état social, toutes les professions, comme les assises régulières d'un édifice, offraient des situations durables, où l'on se trouvait placé dans une proportion de nombre relative aux intérêts de chacune. Alors on n'avait pas encore imaginé de faire des travaux sans objet pour les artistes. Les artistes se faisaient pour les travaux, et en raison du besoin que l'Etat en avait. »

The following medals were also engraved by Benjamin Duvivier : Literary Society of Brussels, Prize Medals, 1772, with portrait of Maria Theresia; — Peace of Paris, 1763; — French Company of Guyana; — Siege of Boston, 1774; — Storming of Stony Point, N. Y., 1779; — Battle of Cowpens, 1781; — Treaty of Paris, 1783 (2 var.); — and also several masonic medals of the latter end of the eighteenth century.

After 1801, B. Duvivier does not seem to have engraved many medals, although he lived for 18 years longer. The period of his greatest fame was under the reign of Louis XVI., of whom he was the favourite medallist.

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DÜYFFCKE (*Germ.*). Contemporary Medallist. One of his latest productions, a medal commemorating the union of Hamburg with the Castle of Ritzebüttel during five centuries, is illustrated on

pl. xxxv (n° 170) of Dr J. de Dompierre de Chaufepié " Les Médailles et Plaquettes modernes ", 1899.

D. W. *Vide* **WOLSEY**. Bishop of Durham, 1509-1517.

D. W. *Vide* **DAVIDWOLKE**. Mint-master at Altenburg, 1621-1623, and Weimar, 1632-1637.

D. W. *Vide* **DENIS WATERLOOS**. Medallist at Brussels, seventeenth century.

D. W. or **D. W. F.** *Vide* **DANIEL WAROU**. Swedish Medallist, worked at Dresden, 1683, and later at Vienna, † 1730.

DYCE, WILLIAM, R. A. (*Brit.*), 1806-1864. A celebrated Painter, born at Aberdeen; studied at Rome, settled at Edinburgh in 1830, and in London, in 1835. He became an Associate of the Royal Academy in 1848. His best works are : Golden Age; — Infant Hercules; — Christ crowned with thorns; — Christ dead; — The Descent of Venus; — Madonna and Child; — Consecration of Archbishop Parker (fresco); — Baptism of King Ethelbert (in the House of Lords), &c.

Dyce designed the Florin (*illustrated*) of Queen Victoria, which



The "Graceless" Florin, designed by W. Dyce.

was originally intended for a Four-Shilling piece (*Dictionary of National Biography*). Mr. Henry Garside, the well-known expert in the Victorian Coinage, however, informs me that Dyce was only the designer of the reverse of the Gothic Florin (both "Graceless" and its successor) and presumably also of the Gothic Crown reverse.

This artist designed the Reverses of several of the Art-Union medals.

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D. Z. *Vide* DAVID ZIEGENHORN. Mint-Master at Jever, Oldenburg, Bielefeld, Zerbst, 1664-1675.

D. Z. *Vide* DIETRICH ZIMMERMANN. Mint-master at Leiningen, Speier, Dietz, 1670-1691.

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